THE · AENEID · OF · VIRGIL

· BOOK · III ·

· SANDFORD ·

WITH VOCABULARY

Blackie's Latin Series

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THE AENEID OF VIRGIL

BOOK III



(M 642)

From a Photograph by G. Brogi.

MOUNT ETNA

THE AENEID OF VIRGIL

BOOK III

EDITED BY

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WITH ILLUSTRATIONS

LONDON
BLACKIE & SON, LIMITED, 50 OLD BAILEY, E.C.
GLASGOW AND DUBLIN
1900

PREFACE

THE editing of this and some other books of the Aeneid was originally undertaken by an accomplished scholar, who, however, found himself unable, for reasons of an official nature, to complete the task. His notes were placed in my hands by the General Editor, and as they were in a more or less finished condition it appeared that there would be little left for me but to supply Introduction and Appendices, and to correct the press. On closer study I found that I could not entirely accept some of the views advanced, however ably supported; and as it was decided that the edition should appear under my name, and not, as I had hoped, under our joint names, I asked and obtained leave to use a free hand. I am thus responsible for any errors that appear, while I cannot claim credit for many felicitous turns and scholarly elucidations.

Thanks are due to those gentlemen who have courteously given me permission to quote from verse translations the passages which appear in Appendix I, where more particular acknowledgments are made.

P. S.

December, 1899.

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INTRODUCTION

I. VIRGIL.

THE accounts of Virgil's life, that can be accepted as historical, are in the main traceable to Suetonius [1], the celebrated biographer of the 'Twelve Caesars,' who lived in the times of Trajan and Hadrian, and had access to evidence [2] contemporaneous with the poet. PUBLIUS VERGILIUS [3] MARO was born at Andes, a district to the east of Mantua, in which lies the modern village Pietola [4], on October 15, 70 B.C.,

[1] The lives given in the commentaries of Donatus and Probus are admitted to be mostly derived from Suetonius, though containing interpolations and mistakes.

[2] e.g., L. Varius mentioned Virgil's slowness in composition, and 'friends of Virgil' used to tell how he spoke of 'producing verses unformed as a bear's cub, and then licking them into shape.' Melissus, a freedman of Augustus, describes him as slow of speech (like our own Goldsmith). But the chief authority of Suetonius was probably the book *Against the detractors of Virgil* by Asconius Pedianus, who was born A. D. 2.

[3] Inscriptions, the Greek transliteration, and the best MSS. attest the correctness of this form. The misspelling *Virgil* appears to have been introduced in the fifth century to support a derivation from *virgo* (cf. his nickname *Parthenias*) or *virga* (*Aen.* vi.), whence Tennyson speaks of him as 'Golden bough among the branches.'

[4] The tradition, which identifies Andes with Pietola, is as old as Dante, but Virgil's mention of hills in such passages as *Ecl.* ix. 7–10 has induced some scholars to seek for his home higher up the Mincio. The picturesque hill of Vallegio, 15 miles north of Mantua, would satisfy most of the conditions; but we must not forget that Virgil's descriptions of scenery are often borrowed.

in the first consulship of Pompey and Crassus. His father, a potter according to one account, or, as others say, a thrifty retainer of one Magius, who married his master's daughter [1], acquired some property, and, like Horace's father, was able to give his son a good education. Virgil was attending school at Cremona when he assumed the *toga virilis* on his fifteenth birthday, when Pompey and Crassus were consuls for the second time, 55 B.C., and, tradition adds, on the very day on which Lucretius died at the age of forty-four years. He was then sent to Mediolanum (Milan), and when about eighteen years old to Rome, where for some years he studied Greek and Latin literature, rhetoric and philosophy under the best masters. During this period he formed warm friendships with men who afterwards became famous, amongst whom were Asinius Pollio [2] (subsequently legate of Cisalpine Gaul), Alfenus Varus [3] (who succeeded Pollio in 41 B.C.), probably Octavius (grand-nephew of the great Julius, who when adopted by him became C. Julius Caesar Octavianus, and, in 27 B.C., Augustus), M. Plotius Tucca, L. Varius [4] the epic poet, Horace, and Maecenas, the great patron of letters. He was probably intended to become a lawyer, but finding himself unfitted for that profession, whether from feebleness of health or slowness of speech, he pleaded only one case, and devoted himself to the more congenial studies of literature and philosophy [5]. He returned to the country at some time

[1] His mother's name *Magia* may have contributed to the superstitions associated with Virgil in the middle ages. The *sortes Vergilianae* are often mentioned by old historians. The story that Charles I consulted the Bodleian Library Virgil and read his doom in *Aen.* iv. 615 sqq. is well known.

[2] See *Bucolics* iv. and viii.

[3] Not to be confused with Quintilius Varus, who was also a native of Cremona and a friend of Virgil and of Horace (see Hor. *C.* i. 18 and 24). For Alfenus Varus see on *Buc.* vi. and ix. 27.

[4] Tucca and Varius (*Buc.* ix. 35) were appointed by Augustus to edit the *Aeneid* after Virgil's death. It is interesting to find them along with Virgil joining Horace and Maecenas on the journey to Brundisium (Hor. *S.* i. 5. 40 &c., cf. ib. i. 10. 81, where they are again mentioned together). See also Hor. *C.* i. 6. 1.

[5] In one of the *Catalecta* commencing 'Ite hinc, inanes . . .' he

during the dictatorship of Caesar, or the disturbances at Rome which followed on his murder[1]. To this period the poems *Moretum* (The Salad) and *Copa* (Mine Hostess), *Culex* (The Gnat), of more doubtful authenticity, as well as some of the minor poems, classed together as *Catalecta*, may be assigned.

After the battle of Philippi in 42 B.C. Cremona was amongst the cities granted as a reward to their soldiers by the victorious Octavianus and Antony. The lands proving insufficient for their rapacity, bands of soldiers spread over the adjoining country as far as Mantua, and expelled Virgil's father from his estate. By the advice of his friend Pollio[2], who was legate, and along with Cornelius Gallus[3] in charge of the assignment of lands, the poet went to Rome and obtained an order for restitution from Octavian, who remembered, it is said, having attended lectures with Virgil. Under the character of Tityrus in *Bucolic* i. he celebrated his own gratitude, and made a pathetic, if indirect, appeal for similar grace for the other Mantuans. But the confiscation of the lands and the planting of the soldiers was a work of time, and enforcing restitution or immunity from confiscation must have been something like taking a bone from a hungry dog. Meanwhile Fulvia had stirred up her brother-in-law Lucius Antonius to a futile struggle with Octavian, which is called the Perusian war; Pollio had taken the wrong side and was superseded in Cisalpine Gaul by Alfenus Varus[4]. He had been a fellow-

bids farewell to rhetoric and in part to poetry. A yearning to devote himself to philosophic study never left him, and is apparent in the song of Silenus, *Buc.* vi., and the song of Iopas, *Aen.* i.

[1] The divine honours decreed to Caesar in 42 B.C. are supposed to be typified by the apotheosis of Daphnis in *Buc.* v., though Servius, the most celebrated commentator on Virgil, who wrote about the end of the fourth century, tells us that the poet's brother Flaccus was there represented.

[2] For Pollio's varied accomplishments see Hor. *C.* ii. 1.

[3] Cornelius Gallus, a distinguished general and elegiac poet, afterwards rose to eminence under Augustus, and, being accused of treason, committed suicide 26 B. C.

[4] Nettleship, whose authority in such matters is very high, follows Probus in putting *Buc.* ix., the complaint of injury, chronologically

student of Virgil, attending the lectures of the Epicurean philosopher Siron, and, being a literary man himself, valued the poet's appreciation, and doubtless gave him grounds for extravagant hopes. Virgil, probably forgetting how little 'carmina valent tela inter Martia,' over-estimated the effect of the young general Octavian's decree and the influence of the legate. Varus, we find, was afterwards accused by Cornelius Gallus of leaving the Mantuans only the marshy portion of their lands, and Virgil was involved in quarrels ('Si rixa est ubi tu pulsas ego vapulo tantum') with lawless soldiers 'about boundaries,' and saved his life by swimming the Mincius or hiding in a charcoal-burner's hut from an Arrius, a Claudius, or a Milienus Toro. His complaint is pathetically uttered in *Bucolic* ix. He was forced to seek shelter in a villa that belonged to his old master Siron [1], and

before *Buc.* i., which expresses gratitude for redress, and so denies that there was a double ejectment. The great difficulty in this theory is that it would assume that Pollio retained influence after his supersession by Varus. Pollio helped Virgil, and yet Varus is mentioned in *Buc.* ix. It seems to me more reasonable to doubt a double restitution. When the soldiers were overflowing the country from Cremona, Mantua, though nearly forty miles distant, was still *nimium vicina Cremonae*, and so in danger, and Virgil appealed for help for his father and neighbours. He was no doubt elated at his success, and exaggerated its effect. Then came the levy of money on those whose lands were spared. This and jealousy at the unfair partition of the Mantuan lands would cause violence. The poet's life was endangered and he fled. Why should we suppose that he ever returned? His friends more than indemnified him for his loss. The *Georgics* were composed in Southern Italy. As far as the Lives tell us, the 'smooth-sliding Mincius crowned with vocal reeds' knew him no more.

[1] *Catalecta* viii. (x.)—

> 'Villula quae Sironis eras, et pauper agelle,
> Verum illi domino tu quoque divitiae,
> Me tibi et hos una mecum, quos semper amavi,
> Si quid de patria tristius audiero,
> Commendo in primisque patrem: tu nunc eris illi
> Mantua quod fuerat quodque Cremona prius.'

In the words *in primisque patrem* we may see a touch of the filial gratitude which Horace so beautifully expressed (*Sat.* i. 6. 70–100), and which adds deep feeling to the sympathetic portrayal of the *pietas* of Aeneas towards Anchises (*Aen.* iii. 480, and 708–712). See

perhaps again repaired to Rome to complain that due process of law was ineffectual against lawless violence. Maecenas, who had already on the strength of a slight acquaintance moved in his behalf, had now had time to recognize his merit in the *Bucolics*, and cut the knot of the difficulty by giving him an estate in the south of Italy.

> 'Iugera perdiderat miserae vicina Cremonae
>   Flebat et abductas Tityrus aeger oves.
> Risit Tuscus eques, paupertatemque malignam
>   Reppulit et celeri iussit abire fuga.
> "Accipe divitias et vatum maximus esto"'—

says Martial (*Ep.* viii. 56), writing at the end of the first century. It is possible that the death of Virgil's father (who we are told had become blind) at this time may have made him more resigned to leaving for ever his Mantuan home, which had now become a scene of turbulence.

The *Bucolics* (or *Eclogues*) can in the main be placed between 41 and 37 B.C., though Virgil, in accordance with his habit of composition, may have revised and altered them subsequently, and have had portions of them written earlier and made known to literary friends. We are told that he had long contemplated an epic poem on *res Romanas* or *gesta Regum Albanorum*, but, as he says *Buc.* vi. 3,

> 'Cum canerem reges et proelia Cynthius aurem
> Vellit et admonuit,'

that he should compose bucolic poetry after the manner of Theocritus. Now Maecenas again diverted his attention from epic poetry by setting him to write the *Georgics*[1]. These were commenced in 37 B.C., not long after the diplomatic journey to Brundisium which Maecenas took, in view of Octavian's ill-success against Sext. Pompey, to endeavour to reconcile Antony, and of which Horace has given an intentionally guarded account. It is interesting to note that

too how exquisitely the love of father and son is depicted in the parting of Evander and Pallas (*Aen.* viii. 568–584). Even the fierce Mezentius, *contemptor divom*, gives evidence of a father's feelings (*Aen.* x. *ad fin.*). The last line reads like a farewell to Mantua.

[1] See *Georg.* iii. 40–1 'tua, Maecenas, haud mollia iussa.'

Virgil, Tucca, and Varius joined the party at Sinuessa [1], which would seem to show that Virgil's residence in Campania had already commenced. It took seven years to elaborate them to their present perfection. Virgil read them aloud [2] to Augustus after his return from his victory over Antony and Cleopatra at Actium, 31 B.C. If the story be true that the episode of Orpheus and Eurydice was introduced into *Georgic* iv. in place of praise of Gallus, this must have been done in 26 B.C., after the disgrace and death of Gallus. During the time occupied on the *Georgics*, as is evident from internal evidence, Virgil was living near Naples [3], and probably thence made tours into Sicily and Greece [4], in which he acquired information which he afterwards used for his great epic. In the beginning of *Georg.* iii. he had promised a poem on the achievements of Augustus. This design he afterwards combined with his early ambition to celebrate the origin of the Roman people, and expanded into the *Aeneid.* In 26 B.C. Augustus writes from Spain, where he was engaged in the Cantabrian war, demanding with playful threats that some portion of the *Aeneid* should be sent to him. Virgil replies, acknowledging that the request had been reiterated, but saying that he had as yet nothing worthy of being sent, that he must have been mad to attempt such a vast work, and was still devoting study to preparation

[1] Hor. *S.* i. 5. 40 sqq.:—

> 'Plotius et Varius Sinuessae Vergiliusque
> Occurrunt, animae quales neque candidiores
> Terra tulit neque quis me sit devinctior alter.'

[2] This took place at Atella, a town in Campania, in the year 29 B.C., when Augustus returned from the East. Virgil, though slow in speaking, read his poems very impressively (cf. below, p. xvi) and sweetly; and on this occasion was assisted by Maecenas.

[3] *Georg.* iv. 563:—

> 'Illo Vergilium me tempore dulcis alebat
> Parthenope studiis florentem ignobilis oti.'

[4] The voyage, alluded to by Hor. *C.* i. 3, may be assigned to this time. Though the ode was not published till 23 B.C. it may have been lying in Horace's *scrinia* for years, the arrangement of the first dozen odes being manifestly dependent on their metres.

for it. He must however have read portions to his friends, probably to avail himself of their criticism, for we find Propertius (ii. 34) writing not long after (probably about 25 B.C.) the well-known exaggerated encomium:—

> 'Cedite Romani scriptores, cedite Grai;
> Nescio quid maius nascitur Iliade.'

The preceding lines seem to show that Propertius at any rate regarded the *Aeneid* as a fulfilment of the promise to sing the glory of Augustus. The words,

> 'Actia Vergilium [iuvet] custodis litora Phoebi
> Caesaris et fortes dicere posse rates,'

can only refer to *Aen.* viii. 671–end[1], where 'Actia bella' are described as depicted by Vulcan on the shield of Aeneas. Propertius goes on to speak in glowing language of the *Bucolics* and *Georgics*[2]. It is noticeable that Virgil's fame was established and he was sufficiently intimate with Maecenas to introduce Horace[3] into his circle before he had written either the *Georgics* or the *Aeneid*. Varius[4] was regarded as the epic poet of Rome till his work was eclipsed by the *Aeneid*, and it speaks highly for the characters of both poets that their friendship remained unbroken, and that Varius should have had a large share in giving to the world the great poem of his successful rival. (See Martial viii. 18. 7, sqq.)

The next incident of the poet's life that has come down to us is his reading three books of the *Aeneid* to Augustus. These were the *First* (or *Second*), the *Fourth* and *Sixth*. Octavia, sister of the Emperor, was present at the recita-

[1] See 704 'Actius haec cernens arcum intendebat Apollo.'

[2] We must add, 'and of lighter love poems,' according to Professor A. Palmer, whose too early death is mourned by all true scholars. See his note on Hor. *S.* i. 10. 45:

> 'Forte epos acer
> Ut nemo Varius ducit: molle atque facetum
> Vergilio adnuerunt gaudentes rure Camenae.'

[3] See Hor. *S.* i. 6. 54 sqq., and ii. 6. 40.

[4] See p. ix. n. 2, and Hor. *C.* i. 6. He was celebrated too as the author of the tragedy *Thyestes*. Only a few fragments of his works remain.

tion [1] of the last, and was so affected by the pathetic passage alluding to her son, who had but recently died ('Tu Marcellus eris,' &c., *Aen* vi. 883 sqq.), that she fainted, and was with difficulty revived. She ordered a royal guerdon to be given to the poet.

Virgil proposed to devote three years to the completion of the *Aeneid*, and after that to spend the remainder of his life in the study of philosophy. But 'vitae summa brevis spem nos vetat incohare longam.' In 19 B.C. he journeyed to Greece to review the scenes of his hero's wanderings, having instructed Varius, if anything should happen to him, to destroy all of the poem that was not already beyond recall. At Athens he met Augustus, who induced him to return in his company to Italy. A fever contracted at Megara shattered a constitution that had long been delicate, and the great poet breathed his last a few days after landing at Brundisium, on 21 Sept., 19 B.C. He was buried about two miles from Naples, where his tomb was long an object of superstitious veneration. On it was the epitaph, said to have been written by himself:—

> 'Mantua me genuit; Calabri rapuere, tenet nunc
> Parthenope: cecini pascua, rura, duces';

where *Calabri* stands for Brundisium, *Parthenope* for Naples, and the last three words for the *Bucolics*, *Georgics*, and *Aeneid*. On his deathbed, we are told, Virgil desired that the *Aeneid* should be burned, or at any rate the portion that he had not already made known, which probably appeared unfinished to his fastidious taste. Happily Augustus forbade this, and entrusted its publication to Varius and Tucca, with instructions not to add anything, not even to fill up the incomplete lines, which, as Virgil said, he had put in 'as props till the marble columns should arrive.'

His method of composition was to dictate a number of lines and then condense these, polishing them with extreme

[1] Julius Montanus said that he would steal some of Virgil's lines if he could but steal along with them his voice with its wondrous charm and his power of expressive delivery.

care and constant elaboration. The *Aeneid*, we read, he blocked out in prose, and then worked at the various books in no definite order just as his fancy or studies led him. This accounts not only for the numerous inconsistencies[1], but for the fact that the poem is studded with brilliant passages, perfect in themselves, and abounds in exquisite phrases that haunt the memory — 'jewels five-words long.' The *Bucolics* (or *Eclogues*) are more or less ideal sketches of country life, in which real events and persons are mixed up incongruously with mythological scenes and allusions. They lack the naïve truth and bright freshness of their Greek model, Theocritus, but the artistic skill of the execution hides the unreality of the conceptions, and Virgil's real love of the country makes pictures of such beauty that we forget the conventionality of the details. The *Georgics* are his most finished work and are regarded by many as his masterpiece. Professedly based on Hesiod — a shrewd old Boeotian, who put his 'points of good husbandry' into the form of hexameters to be more easily remembered, and called them 'Works and Days' — and other didactic versifiers, it is wonderful how Virgil's imagination throws a poetic beauty over the homely details of the good advice he gives as to the daily duties of the husbandman. Apart from such magnificent passages as the descriptions of the storm and of the glories of Italy, or touching episodes such as the death of the ox and the story of Orpheus, no one who has ever felt the love of the 'divine country' can read any portions of these delightful poems without freshened recollection and pleasurable emotion. Not to dwell on Macaulay's characteristically exaggerated praise[2], it is a striking tribute

[1] e.g. Aeneas in Book iii. knows nothing of a prophecy just delivered to him in Book ii. Book v. does not harmonize with Book iv. and Book vi. Virgil seems to have been working at Book vii. at the time of his death.

[2] That he preferred the *Georgics* to the *Aeneid*, and the *Eclogues* to the *Georgics*. He said that the finest lines in the Latin language are the five, *Buc.* viii. 37–41, 'Sepibus in nostris', &c. It is strange that Voltaire subscribed to so extravagant an eulogy on this charming garden scene. A spray of apple-blossom is beautiful, but to say it was the finest sight in the world would be not a little absurd.

to the perfection of Virgil's shorter poems that in the magnificent ode which Tennyson composed for the Mantuans in celebration of the nineteenth centenary of Virgil's death, while he addresses him as Poet of the *Aeneid*—

'Roman Virgil, thou that singest Ilion's lofty temples robed in fire,
Ilion falling, Rome arising, wars, and filial faith, and Dido's pyre,'

and devotes two exquisite stanzas to the *Georgics*—

'Landscape-lover, lord of language more than he that sang the 'Works and Days,'
All the chosen coin of fancy flashing out from many a golden phrase;
Thou that singest wheat and woodland, tilth and vineyard, hive and horse and herd,
All the charm of all the Muses often flowering in a lonely word,'

he assigns a stanza to the first and sixth *Eclogues* and one to the fourth[1]—an honour paid to no individual book of the

[1] 'Chanter of the Pollio, glorying in the blissful years again to be,
Summers of the snakeless meadow, unlaborious earth and oarless sea.'

The subject of this pastoral, the return of the golden age on the expected birth of an infant, and the strange similarity of its language to Old Testament prophecies, gave rise to the impression that Virgil was almost a Christian, a feeling strengthened by the pure and religious spirit which breathes through his works. Pope made this the model of his *Messiah*. Even in the 15th century there was sung at Mantua in the Mass of St. Paul the verse:—

'Ad Maronis mausoleum
Ductus, fudit super eum
Piae rorem lacrimae:
"Quem te," inquit, "reddidissem,
Si te vivum invenissem,
Poetarum maxime."'

which has been rendered:—

'When to Virgil's tomb they brought him,
Tender love and pity wrought him
To bedew the stone with tears:
"What a saint I should have crowned thee,
Had I only living found thee
Poet first and without peers."'

In a miracle play of the 11th century Virgil and the Sibyl are both introduced as prophets.

Aeneid except the sixth, the profound thought and sublime imagination of which would especially appeal to the author of *In Memoriam*—

'Thou that seest universal nature moved by universal mind;
Thou majestic in thy sadness at the doubtful doom of human kind.'

It was the majesty of this great vision in the sixth book that inspired another poet, Dante, and caused him to choose Virgil as his guide in the *Inferno*.

There are but few more facts that can help us in picturing to our imaginations the man, who by the power of his youthful song won the admiration and friendship of statesmen and victorious generals, and the applause of Roman crowds [1]. In person he was tall and dark-complexioned, shy and reserved in manner, somewhat awkward and untidy, with an air of 'rusticity [2]' clinging to him. He seldom visited the house on the Esquiline hill which Maecenas had given him, preferring the retirement of Naples, not only to escape public admiration which he found embarrassing, but for the sake of his health, for he seems to have suffered from constant delicacy, and to have been dyspeptic and perhaps consumptive [3]. His character must have been very lovable and sincere, if in some cases [4] showing a want of robustness and independence

[1] Tacitus, *Dial.* xiii, tells how the audience at a theatre, where one of the *Eclogues* was being sung, rose to applaud Virgil as if he were the emperor.

[2] To this Horace (*Sat.* i. 3. 33) is supposed to allude:—

'At ingenium ingens
Inculto latet hoc sub corpore.'

[3] The fact that both his brothers Silo and Flaccus died young seems to point to hereditary disease. This would lend probability to the supposition that Virgil's father was dead about 39 B.C., and that this rendered Virgil less reluctant to leave his Mantuan home. His mother married a second time, and we are told died soon after Flaccus. If Flaccus is celebrated as Daphnis in *Ecl.* v., as Servius states, this would settle the question. His half-brother, by his mother's second marriage, V. Proculus, inherited half his estate. As no guardian is mentioned, we may reasonably suppose Proculus to have been nineteen years of age at the time of Virgil's death.

[4] For example, the suppression of the tribute to Gallus which is said to have formed the conclusion of *Georg.* iv, at the bidding of the Emperor.

—a weakness often associated with a sensitive poetic nature. We must not forget that he was naturally a partisan of Caesar, for not only had his great exploits fired the boyish enthusiam of the poet, but Julius Caesar was the patron of Cisalpine Gaul, and had in 49 B. C. bestowed Roman citizenship on its inhabitants, and amongst them Virgil's father.

The munificence of Augustus and Maecenas, and probably their estimate of the value of a great poet's praise, is shown by Virgil's having at his death left property that is said to have amounted to some £85,000; and it should be recorded to his honour that he refused to accept the property of an exile, which was offered to him by the Emperor. In an age of moral corruption his sobriquet 'Parthenias'[1] was a tribute to his purity, and reminds us that Milton when at Christ's College, Cambridge, was nicknamed 'The Lady' from the haughty delicacy of his tastes and morals. Other features of resemblance may be found between the two poets in their unwearied studiousness which produced such a wealth of learned allusion in their works, and in the perfection of their stately measures which evokes harmonious effect even from collections of proper names. Both too lived in convulsive times; but while Milton was carried away by the flood of popular enthusiasm that swept over a throne, Virgil was but a friendly spectator while the shattered fragments of a corrupt and worn-out Republic were being gathered into the grasp of one powerful hand.

[1] The name is no doubt a punning Greek translation of Virgilius, but all the commentators agree that it was given him because of his delicate modesty of face and character, and Ausonius writes: 'Maronem Partheniam dictum causa pudoris.' But the form *Parthenias* in Greek would mean 'weakling,' what Shakspeare calls 'the baby of a girl,' or the special class at Sparta who, on account of the disgrace of their birth, left their homes and founded Tarentum. *Parthenius* would be the correct form to denote 'maidenly,' but this name belonged to the native of Nicaea, who was brought to Rome a prisoner after the Mithridatic war, and taught Greek to Virgil and other Romans, and himself wrote erotic poems.

II. THE AENEID.

It is a commonplace that all Latin Literature from the time of Ennius[1], with the doubtful exception of Satire[2], is imitative. To Virgil his *Pastorals* were 'versus *Syracosius*' (i.e. Theocritean, *Buc.* vi. 1), his *Georgics*, 'carmen *Ascraeum*' (i.e. modelled on Hesiod of Ascra, *Geor.* ii. 176). He praises Pollio's *tragedies* as '*Sophocleo* . . . digna cothurno' (*Buc.* viii. 10), which Horace (*C.* ii. 1. 12) mentions as 'grande munus *Cecropio* (i.e. Athenian) . . . cothurno.' So Horace (*C.* i. 6. 2) speaks of the *epic* Varius as a bird '*Maeonii* carminis' (of Homeric song), and his own *lyrics* as 'carmen *Aeolium*' (in the style of Alcaeus and Sappho). Plautus with charming insouciance laments that there could be '*found*' few comedies with as pure a plot as the Captivi. So too in prose. Cicero's philosophical works, for example, are professedly attempts to bring Greek philosophy within the reach of his own people. The effect of this has been to render us too prone to depreciate the merits of the Latins. 'O imitatores, servum pecus!' we exclaim with Horace, quite forgetting that in the next few lines the claim he puts forward to originality is

> 'Parios ego primus iambos
> Ostendi Latio, numeros animosque secutus
> Archilochi.'

Adverse critics assailed the *Aeneid*, almost as soon as it appeared, on this very ground, arguing that the amount of reproduction of Homeric phrases implied a want of original power. Virgil's own answer that 'it was easier to steal his club from Hercules than a verse from Homer' may be deemed sufficient reply to such detractors. Or we may ask if it were

[1] Ennius (239–169 B.C.) introduced Greek learning and metres into Latin Literature. His *Annales* is the earliest Latin hexameter poem. He was the younger contemporary of Naevius, the last representative of indigenous Italian poetry, who wrote an epic on the first Punic war in Saturnian verse.

[2] 'Satira tota nostra est,' says Quintilian; but this refers chiefly to form, since its spirit, as Horace admits, is derived from the old Athenian comedy.

possible for the Roman poet to avoid such reference to his models. Was he to shut himself off from a large portion of his material—to confine himself to the observation of nature, and neglect all that could be derived from culture, all the resources of tradition? Under such conditions an epic poem at all events would be impossible. We must remember, too, how large a part of a Roman's education consisted in the study of Greek[1] authors. This is what is meant by the epithet '*doctus*,' applied, for example, to Catullus. While he greatly excelled his models, he still 'imitated' the Alexandrine poets, who had themselves copied from the early Greek masters. Even when we go back to Homer himself, it is impossible to say how much use he made of earlier ballads, but we may be certain that the *Iliad* and *Odyssey* are the culmination, and not the beginning, of a literature.

This charge has been revived during the present century in the controversy which threatened to depose Virgil from the throne of influence which he has occupied for eighteen centuries in the mind of civilized man. A closer examination of it will enable us to form a juster estimate of Virgil. In the first place, no poet of Virgil's time would have dreamed of composing an epic in any but hexameter verse[2]. Now the hexameter is manifestly derived from Homer: we can trace its development in Latin from its ruggedness in Ennius, which betrayed its recent adoption, through the increased vigour and finer harmony of Lucretius, till, in Virgil's hands, it attained such perfection that Tennyson addresses him as 'wielder

[1] 'Graecia capta ferum victorem cepit, et artes
Intulit agresti Latio,'

says Horace (*Ep.* ii. 1. 156), and he goes on to pay a just tribute to the original powers of the Roman:

'Et placuit sibi, natura sublimis et acer:
Nam spirat tragicum satis et feliciter audet.' (*Ib.* 165.)

Care in revision was the one thing wanting, as he complains here and in *A. P.* 287. Virgil certainly had no lack of this care. See also *A.P.* 268-9.

[2] 'Res gestae regumque ducumque et tristia bella
Quo scribi possent numero, monstravit Homerus.'—
Hor. *A. P.* 73.

of the stateliest measure ever moulded by the lips of man.' And yet how different is the Virgilian from the Homeric hexameter! If this be 'imitation,' it surely must be deemed a more difficult feat than to have written in the old native Saturnian metre. Then again, it was a duty Virgil felt he owed to Latin Literature to reproduce the structure, the characters, the expressions, almost the very words, of his great model. When we reflect how cramping this process must have proved to a poet, it must excite profound admiration, not only that the transference was made with such skill, but that his originality survived such restrictions.

In another way, too, Virgil suffers from the inevitable comparison with Homer. Poets may be roughly divided into two classes—the natural and the artificial. In the one, art seems spontaneous, and that assemblage of indefinable powers that we call genius predominates; in the other the art is elaborate, and learning and talent dispute the supremacy with genius. Virgil is preeminently a poet of the latter class, and as such is at an unavoidable disadvantage when contrasted with one who is the great example of native genius, in that he makes far larger demands on the reader. We surrender to the sway of a Homer, and are carried along by the power of his genius, scarcely conscious of his art, except in its effects—the delight and admiration it inspires: to read Virgil as we ought, we have to go through a process somewhat similar to his own elaborate refining of thought and language, before we can appreciate the exquisite results of his skill and unceasing care. Nay more, the study of a great natural poet for a time positively unfits us for the true enjoyment of one belonging to the class we have called artificial. Who, after being imbued with the inspiration of Wordsworth, can at once turn and duly value the studied elegance of Pope? The comparison is unjust, for the poems are different in kind. The resemblance—the conscious reproduction—is all in external features. 'But when we look for internal resemblance, the *contrast* is what strikes us[1].' It is from a similar thought that Nettleship writes: 'The *Aeneid* is a poem of which the

[1] Professor Tyrrell's *Lectures on Latin Poetry*, [illegible].

main idea is Roman, the mythology a mixture of Greek and Italian, and the arrangement and handling wholly Greek[1].' The conception that Rome was the special care of the gods—that a mighty destiny guided every step of the Trojan exiles and protected them through dangers, till they should found the city, which was after centuries of struggle to be the Queen of the World, that the glories of the Roman race should culminate in the Caesars whose origin was divine,—is thoroughly Roman. Aeneas, great warrior though he is, is still more the civilizing hero, of whom Homer afforded no example. The Homeric heroes destroy cities: he founds them. His constant epithet is *pius*, just as it is only to his chief foe Turnus that the term *violens* is applied. 'Hic *pietatis* honos?' exclaims Venus in her appeal to Jupiter. And he unrolls for her the secrets of Fate:

> 'Bellum ingens geret Italia, populosque feroces
> Contundet, moresque viris et moenia ponet.
> . . . .
> Imperium sine fine dedi.'

Even Juno will relent:

> 'mecumque fovebit
> Romanos, rerum dominos, gentemque togatam[2].'

Again in Book xii., when Aeneas makes the treaty with Latinus, he chooses for his part the civil and religious functions:

> 'Sacra deosque dabo: socer arma Latinus habeto[3].'

Thus religion, as understood by the Romans—faith in the destiny of Rome and of Caesar—is the keynote of the whole poem.

The management of the legend of Aeneas is also distinctively Roman. There were old Greek stories of heroes seeking homes as they wandered westward after the sack of Troy. Thus Diomede settled at Arpi, in what was later *Magna Graecia*, as we see in *Aen.* xi.; and Antenor, a

[1] Nettleship's *Vergil*, 61. [2] *Aen.* i. 253, 263, 279–281.
[3] *Aen.* xii. 192.

Trojan, reached the northernmost part of the Adriatic (*Aen.* i. 242). The course of Aeneas has been traced by cities which seemed to bear his name, or in which the worship of his mother Venus was established, as for example Mount Eryx, in Sicily. When the Romans were struggling for existence against the Greeks, they embraced that form of the legend which made them descendants of the old enemies of the Greeks. Pyrrhus proclaimed himself as Aeacides[1], a descendant of Achilles; so we find in Fabius Pictor that the Romans take up the struggle as the true offspring of the Trojans. After the second Punic war the image of the Great Mother was brought from Asia to Rome, and favours were granted to the land where Ilium had stood. But after the subjugation of Greece, when Greek culture became the main element of Roman education, a strange alteration was introduced. The Trojans came to be regarded as an Hellenic race, sprung from Arcadia, like Evander in the *Aeneid*, while the Greeks who sacked Troy were 'Achaeans.' And so Virgil gives Greek names to his Trojans, while the true Italian names are assigned to the adherents of Turnus.

Further, we find Latin tradition interwoven with the Greek story. Thus the swine (*Troia*, see *Aen.* iii. 389) with the thirty young ones was the symbol of the Latin League, and squares of bread were used as plates in an old Italian rite (*Ib.* 257). The *Aeneid*, in its unfinished state, does not very successfully harmonize the different versions of the story: for example, Book iii., if taken by itself, would lead us to suppose that the wanderings of Aeneas occupied a much shorter period than the seven years stated in Book i.

Virgil too, in obedience to his Roman instinct, has introduced two very important episodes, which are not very accordant with the traditions he has elsewhere adopted. The coming of Aeneas to Carthage, with the consequent love and tragic fate of Dido[2], supplies an ancient ground for the

[1] Ennius tells us that on consulting the Delphic oracle he received the ambiguous reply: 'Aio te, Aeacida, Romanos vincere posse.'

[2] In earlier accounts it is Anna, the sister of Dido, who suffers for the love of Aeneas.

deadly hate between Rome and her great Carthaginian enemy; and his visit to the world below[1] under the guidance of the Sibyl enables Virgil not only to develop profound philosophic thoughts, far different from anything in Homer, but to put into the mouth of Anchises a prophecy of Rome's future



MAP SHOWING THE WANDERINGS OF AENEAS.

glories and of her heroic sons. No doubt many of the inconsistencies would have been removed had Virgil lived to devote three years to the revision of the *Aeneid* as he had purposed; but we must see that its pre-eminent beauties depend far more on the execution of the work than on the

[1] The interview of Ulysses with the shades in *Odyssey* xi. is but a suggestion—a meagre outline of a model—for the weird grandeur of *Aeneid* vi.

intrinsic interest or traditional consistency of the story. It is this which makes Virgil so difficult an author to rightly appreciate. We have to acquaint ourselves with his antiquarian lore, to master recondite allusions and to peer into the subtle refinement of each sentence, almost of each word, before we can be sure that we grasp the full meaning. Much



MAP SHOWING THE WANDERINGS OF AENEAS.

of the fine essence of the poetry must evaporate in the process, but we are amply repaid by the insight gained when we come to reconstruct. It is in the text we must seek for the poetic beauty, but the text illumined by previous study and thoughtful analysis. As in the case of Milton, the elevating delight we receive from many passages, whose beauty is quite independent of extraneous inspiration, is great, but is tenfold increased to the informed mind.

A brief outline of the story will enable beginners to see how each book has its place in the whole story, and will thus add an interest which might be missed if each were regarded as an isolated poem.

In the *First Book* Virgil, like Homer, plunges *in medias res.* The wrath of Heaven, especially of Juno, had kept the exile of Troy war-wearied and storm-tossed, while he struggled to work out his destiny and bring his gods to Latium and found imperial Rome. Now in the seventh year of his wanderings he is setting sail from Sicily for the promised land, when the undying hate of the goddess, fired by the fear that Rome was destined to be the destruction of her loved Carthage, rouses Aeolus, the god of the winds, to let loose a storm upon the Trojans. Their ships are driven on the wild Libyan coast. But Venus, mother of Aeneas, approaches Jupiter as a suppliant, and he discloses to her the mighty destinies of Rome, and the golden times that Caesar will bring. Mercury is sent to secure the friendly reception of the Trojans by Dido, queen of Carthage. Venus appears to her son in the garb of a huntress and directs his way to the city. At the banquet, Aeneas narrates the last death-struggle of Troy, the treachery of Sinon, the admission of the wooden horse within the walls, the burning of the city and his own escape with his father, his son and the great gods of his country. This story, the subject of the *Second Book*, is taken mainly from the 'Sack of Troy,' by Arctinus, one of the Cyclic[1] poets.

The *Third* corresponds to part of the *Odyssey*, and gives Aeneas' account of the wanderings of the Trojans and their attempts to settle in various lands.

The *Fourth* contains the passion of Dido. Inspired with love for Aeneas, by the wiles of Venus, she was betrayed and deserted by him, when, constrained by the orders of the gods to fulfil his destiny, he sailed away for Italy. Maddened by despair, the unhappy queen slew herself. The pathos and

[1] i. e. the poets of the epic cycle, of which the *Iliad* and *Odyssey* were the greatest and are the only surviving poems. Stesichorus also composed a 'Sack of Troy,' which some suppose Virgil to have used.

power of this book owe somewhat to Greek tragedy, and Virgil borrowed some touches from the picture of Medea in the *Argonautics* of Apollonius Rhodius; but the intense feeling with which the struggle between duty and passion is depicted in the emotions of the chief actors is an undying evidence of the tragic genius of the poet.

In the *Fifth Book* Aeneas is again brought to Sicily, to the tomb of his father Anchises, where he celebrates memorial games. This episode, which follows closely the games in *Iliad* xxiii., given by Achilles at the funeral of Patroclus, is perhaps the least successful in the *Aeneid*. Perhaps, too, its weakness is accentuated by its having been thrust in where, as the various inconsistencies show, it had never been intended to be placed—between the tragic splendour of the *Fourth* and the sublimity and mysterious grandeur of the *Sixth*. In this latter Aeneas lands at Cumae, and, guided by the prophetess, the Sibyl, descends to the Underworld and meets the shade of Anchises, who foretells to his son the glories of his descendants.

The *Seventh* brings the exiles to the Tiber, where a treaty is made with Latinus, the King of Laurentum, who offers his daughter Lavinia in marriage to the Trojan leader. But the wrath of Juno stirs up Turnus, king of the Rutuli, who had been one of the suitors of Lavinia, to break the truce. The same messenger of discord, the Fury Allecto sent from Hades, strikes with frenzy Amata the Latin queen. The first blood is shed; and we have the muster-roll of the Italians, on which Virgil dwells with patriotic enthusiasm.

In the *Eighth* Aeneas goes to seek the aid of Evander, the Arcadian king of Pallanteum, which was on the site where Rome was destined to arise. He was keeping the feast of Hercules and recounts the story of his victory over Cacus,—an instance of the triumph of civilization over barbarism, that may be taken as an augury of the future. By his advice Aeneas appeals to the Etruscans to join him against their cruel king Mezentius, who had espoused the cause of Turnus. As in *Iliad* xviii., the mother of the hero brings him heaven-wrought armour: but instead of

the idyllic scenes depicted on the shield of Achilles, Vulcan had embossed on the shield of Aeneas '*res Italas Romanorumque triumphos*,' Romulus and the Kings of old, Manlius and the Gauls, Catiline in torture and Cato in honour. In the centre was the battle of Actium, and the great gods ranged with Caesar against the false gods of Egypt and the East[1]. The absence of Aeneas left the Trojan camp exposed to fierce assault, and in the *Ninth Book* we are told how the Trojan ships are saved from the fires of Turnus by being changed into sea-nymphs. Then comes the beautiful story of the scouts Nisus and Euryalus, who go forth by night from the camp to seek Aeneas and tell him of their danger. This is modelled on the night expedition of Ulysses and Diomede in *Iliad* x., but the pathos and tenderness at the close are all Virgil's own. Here too the young Iulus (or Ascanius) first draws a bow in war, and Apollo blesses him in the memorable words[2]: 'Macte nova virtute, puer: sic itur ad astra.' But Turnus, forcing his way into the camp, was causing great slaughter when numbers mass against him, and he escapes to his followers by plunging into the yellow Tiber.

The *Tenth* opens with a council of the gods, and Jupiter allays the strife between Venus and Juno, stating that he will be impartial: '*Fata viam invenient*.' Meanwhile, Aeneas has secured the aid of Tarchon, the Etruscan chief, and with allies drawn from as far north as Mantua hurries in thirty ships to help his hard-pressed comrades. He is met and sped on his way by the nymphs into whom his own ships had been changed. Then follows a series of battle-pieces, that afford a striking contrast to the fights of Homer, which breathe the stern joy a warrior feels. Virgil's heart is not in his story of carnage. Pallas, the brave and noble son of Evander, after many deeds of valour is slain by Turnus. Aeneas cuts his way through the foe seeking to avenge him, and refuses quarter: 'belli commercia Turnus

[1] This is a striking instance of how Virgil wove Roman ideas on a Greek framework.

[2] *Aen.* ix. 641.

sustulit.' But Juno withdraws Turnus from the fight in pursuit of a phantom Aeneas; and the fierce Mezentius spreads destruction among the Trojans and his former subjects. He is wounded by Aeneas, but saved by the intervention of his son Lausus—too good for such a sire. Then the brave youth falls by the hand of Aeneas, and the fierce old king speaks to his horse, the only other being that he loved[1], 'Rhaebe, diu, res si qua diu mortalibus ulla est, viximus,' and charges against the slayer of his son. Aeneas kills the horse, and then the rider, who asks only that he may be allowed to share his son's grave.

In the *Eleventh Book* we read of the burial of Pallas and the other slain warriors. Ambassadors bring to Latinus the depressing tidings that Diomede refused to take arms against Aeneas, and advised peace. In the debate which followed Drances urged that Turnus should meet the Trojan leader in single combat, but the fury of Turnus blazes forth afresh, and he rushes to the field and rallies the Latins for the fight. Then follows the story of the death of the warrior maid Camilla, queen of the Volscians.

In the *Twelfth* Turnus determines, in spite of the entreaties of Amata, to 'barter death for glory' in the single-handed combat: but Juno urges his immortal sister Juturna to break the truce, which is being ratified by sacrifice. At her instigation, the augur Tolumnius hurls a spear and kills one of the Arcadians. Bare-headed and unarmed Aeneas strives to stop the battle, but is wounded by an arrow sped by an unknown hand, and is led aside to be tended by Iapis. But it is the plant dittany that Venus puts into the water that staunches the blood and enables him to return to the fight. And now, Juturna, under the form of her brother's charioteer, whirls him hither and thither, as a swallow flies through a palace hall, while Aeneas ever staunchly pursues. At last the Trojans through the inspiration of Venus make for the city; and Amata, thinking Turnus slain, hangs herself

[1] *Aen.* x. 861. Hence Pope:

'Or why so long (if long in life can be)
Lent heaven a parent to the poor and me?'

from a beam in the palace roof. At this dread news Turnus determines to face Aeneas and meet his doom[1]: 'Usque adeone mori miserum est?' He will go down to the grave unstained. Springing from the chariot, he rushes through the hosts as an avalanche. Aeneas turns from setting fire to the city and meets him, towering mighty as a snow-capped mountain. The sword of Turnus is shivered on the heaven-wrought armour, and the spear of Aeneas is fixed fast in a wild olive stock. But Juturna restores to her brother his father's sword, and Venus plucks forth the spear. Then the Olympian king bade Juno cease. She obeys, begging only that the Latins change not their name or language. A Fury sent from the pit in the form of an ill-omened bird terrifies Turnus, and the spear of Aeneas brings him to his knee. Even now his life might have been spared. His appeal to Aeneas to pity the age of his father Daunus, and restore him to him alive or dead is touching the heart of the victor. But as he hesitates his eye caught sight of the gold-studded sword-belt which Turnus had reft from the body of the slain Pallas. Wrathful sorrow burst into flame; and exclaiming, 'It is Pallas that strikes this blow, Pallas that exacts this vengeance,' he buried his sword in his breast. His limbs relax in death, and his spirit wailing for lost youth passed down to the Shades below.

III. SOME CHARACTERISTICS OF VIRGIL.

It is only when we have mastered the general sense and the scansion of the hexameter (for the stately melody of the verse can be appreciated only by a trained ear) that we can be said to read the text—to read Virgil. Then reading correctly, according to the sense passing through our minds—and gradually the distance between the words read and the sense becomes shorter, till eventually there is no appreciable break—we begin to feel a pleasing rhythmical effect, and we become gradually aware of the exquisite adaptation of words to meaning, of sound to sense. Then we grow more and more

[1] *Aen.* xii. 646.

conscious of the harmonious impressions resulting from varied cadences (though we have not yet analysed how they are produced), and of delicate beauties of thought and expression, that are so perfect we can scarcely believe them intentional — the work of art. They seem rather felicities. But then they occur too frequently to be the work of chance. We can trace the growth of some of them. The conviction steals upon us that they are the result of reflection, guided by unerring literary taste and inspired by a poet's genius that defies analysis. Passage after passage reveals a majestic flow of music, and we see in lines, in phrases, and in words more than we could have believed possible. But the music is not all of the poetry: let us try to realize some other elements of Virgil's magic.

In reading through this book we are struck by the easy and dignified course of the narrative. There are no awkward breaks, no such repetitions as might readily occur if an inferior artist were recounting a long voyage with various attempts to found cities. The scenes are vividly brought before us in a few breathing words. What picturesqueness in description, what pathos and tenderness and human feeling arrest our attention! Then, again, if we put ourselves in the place of a Roman — one of the imperial race, to whom his patriotism was his religion, who had ever before his imagination the tiny commencements which grew by painful effort in the face of dangers that seemed at times overwhelming into that mighty fabric of empire — we can in some degree realize the burst of enthusiasm which greeted the poem, whose predominant note is this inspiring thought, whose 'ocean-roll of rhythm sounds for ever of Imperial Rome.' We can feel for a moment that the fate of Rome is being carried in the frail barks of Aeneas over a stormy sea[1].

[1] Within a year of the publication of the *Aeneid*, Horace (*C.* iv. 4. 53 sqq.) wrote:—

> 'Gens quae cremato fortis ab Ilio
> Iactata Tuscis aequoribus sacra
> Natosque maturosque patres
> Pertulit Ausonias ad urbes,' &c.

Let us then cull some instances from the book before us of (1) Virgil's national feeling in close union with his religious spirit, (2) of his picturesqueness, and (3) of his tenderness.

I. When the exiles weeping leave the plains where Troy had stood, they go forth to the deep, trusting to the guidance of heaven, 'quo fata ferant' (7), and with the great gods of their race, 'cum . . . Penatibus et magnis Dis' (12). We notice how scrupulously rites are observed on every important occasion. See lines 19–21, 63–68, 79, 118–120, 177, 222, 279, 369, 405–409 (and with this passage, establishing the sanction for the Roman ceremony[1] in sacrifice, compare 545, 'et capita ante aras Phrygio velamur amictu'), 437–440 (with which injunction to appease the offended Juno and the promise of victory compare the prophecy of Jove in *Aen.* i. 279–282:—

> 'Quin aspera Iuno,
> . . . . mecumque fovebit
> Romanos, rerum dominos, gentemque togatam)[2],'

525–529, 543–547.

Then we notice the Roman spirit in the prayer to Apollo,

> 'Da propriam, Thymbraee, domum; da moenia fessis
> Et genus et mansuram urbem[3]' (85),

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[1] Sellar, *Virgil*, p. 273, writes: 'In the religious spirit of Virgil, which accepts and does not question, which finds its resource in prayer rather than in reverent contemplation and searching out the ways of God, we may recognize a true note of his nationality—a submissive attitude in the presence of the Invisible Power, derived from the race whose custom it was to veil the head in sacrifice and in approaching the images of the gods'; and he quotes Mommsen, bk. i. ch. 2: 'As the Greek when he sacrificed raised his eyes to heaven, so the Roman veiled his head: for the prayer of the former was vision, that of the latter reflection.'

[2] 'Nay, Juno's self, whose wild alarms
Set ocean, earth, and heaven in arms,
Shall change for smiles her moody frown,
And vie with me in zeal to crown
Rome's sons, the nation of the gown.'

[3] 'O grant us, Thymbra's gracious lord,
A mansion of our own!
Grant us a sure abiding place,
A habitation and a race!'

and in the answer of the god,

'Antiquam exquirite matrem.
Hic domus Aeneae cunctis dominabitur oris,
Et nati natorum et qui nascentur ab illis [1].'

Rome is not to be a mere colony of Troy. Italy was the cradle of empire before Troy stood. It was as the gods declared in the mighty vision,

'Terra antiqua, potens armis atque ubere glebae,'

(164) [2], and the Roman Empire was to be the revival of its ancient greatness. They say (158-160),

'Idem venturos tollemus in astra nepotes
Imperiumque urbi dabimus. Tu moenia magnis
Magna para, longumque fugae ne linque laborem [3].'

How these last words strike the keynote of Roman glory—the indomitable endurance of the Roman character! How they prepare us for the words of Helenus (383):—

'Longa procul longis via dividit invia terris.'

Even after Aeneas reaches Italy his struggles will not be over. The Sibyl will guide him (458 sqq.):—

'Illa tibi Italiae populos venturaque bella,
Et quo quemque modo fugiasque ferasque laborem,
Expediet [4].'

---

[1] 'Go, seek your ancient mother's track.
There shall Aeneas' house, renewed
For ages, rule a world subdued.'

[2] Contrast the description of Rome's great rival (*Aen.* i. 12 sqq.), and compare *G.* ii. 173,

'Salve, magna parens frugum, Saturnia tellus,
Magna virum.'

[3] 'We, who have sailed among your crew
The swelling billows o'er,
Your seed as demi-gods will crown,
And make them an imperial town.
Build you the walls decreed by Fate,
And let them, like ourselves, be great,
Nor, till your task be done, forbear
The toil of flight, how long soe'er.'

[4] 'The martial tribes of Italy,
The story of your wars to be,
And how to face, or how to fly

And we cannot but recall the actual words of the Sibyl (*Aen.* vi. 83 sqq.):—

> 'O tandem magnis pelagi defuncte periclis—
> Sed terrae graviora manent—in regna Lavini
> Dardanidae venient; mitte hanc de pectore curam;
> Sed non et venisse volent. Bella, horrida bella,
> Et Thybrim multo spumantem sanguine cerno[1].'

Everywhere throughout the poem are the stern old Roman virtues inculcated and glorified. Courage in the face of danger, stubborn patience and unflinching resolution (cf. Horace's 'iustum et tenacem propositi virum') are ever in the thought of 'Roman Virgil[2]':—

> 'Sic fortis Etruria crevit
> Scilicet et rerum facta est pulcherrima Roma.'
>
> 'Disce puer virtutem ex me verumque laborem.'
>
> 'Quidquid erit, superanda omnis fortuna ferendo est.'

Notice too how it is never forgotten that Aeneas is the Man of Destiny, always under the guidance of Heavenly Powers: In 363,

> 'Cuncti suaserunt numine divi
> Italiam petere':

and Helenus recognizes the divine authority (375),

> 'Sic fata deum rex
> Sortitur volvitque vices, is vertitur ordo.'

Each cloud that darkens on your sky
Her lips shall tell, and with success
The remnant of your journey bless.'

[1] 'O freed at length from toils by sea!
But worse on land remain.
The warrior sons of Dardany
Lavinium's realms shall gain;
That fear dismiss; but fortune cross
Shall make them wish their gain were loss.
War, dreadful war, and Tiber flood
I see incarnadined with blood.'

[2] The exquisite propriety of the words with which Tennyson begins his poem loses nothing if we remember that he perhaps had in his mind the words of Petronius (*Sat.* 118) 'Romanusque Vergilius et Horati curiosa felicitas.' The passages, the first occurring to the mind, come from *G.* ii. 533, *Aen.* xii 435, and *Aen.* v. 710.

What is the reason Anchises gives for his false interpretation of the oracle? He surmised that Apollo intended Crete, because from thence the worship of the Great Mother was brought to Troy. What associations would this arouse in a Roman's mind! How his heart would re-echo the loving repetition of his country's name in 523 4! When such an array of passages in which the warp and woof is patriotism can be drawn from one book, which naturally does not give much scope for such a spirit, we cannot wonder at those who termed the poem '*Gesta Populi Romani*.'

II. In reading quickly through the book mainly to pick out manifestations of Roman spirit, I noted references to the following passages which struck me as instances of powerful description or picturesque beauty. There is a gruesome realism in the accounts[1] of Polydorus' grave, of the harpies, and of Polyphemus in the cave, which, though powerful, is displeasing to modern taste. So wonderfully modern is Virgil in his cultured gentleness, that we constantly forget that we have no right to judge him by such a standard. Still it would be easy to find similar horrors, with more revolting details, in most great poets—Spenser, *F. Q.* I. i. xv, and Milton, *P. L.* ii towards the end, are the first instances that occur to me—and Virgil has never forfeited his claim to the noble eulogy of Bacon as 'the chastest poet and the royalest that to the memory of man is known.'

Lines 124 7 seem to me very picturesque, and I can scarcely tell why. In reading them one seems to be speeding in a smoothly-gliding boat amid the 'shining Cyclades,' and almost to catch a glimpse of the bacchant revels[2] on Naxos and to feast his eyes on green Donusa.

Then the moonlit vision in 147 sqq., is there not something in it that recalls Keats' *Eve of St. Agnes*?

> 'Full on this casement shone the wintry moon.
>
> . . . .

[1] See lines 26-33, 225-235, and 620-627.

[2] *bacchatam* is one of the 'lonely words' by which Virgil lends a human interest to scenery: cf. *G.* ii. 487 'Virginibus bacchata Lacaenis Taygeta.' 'Cedentia' in 496 is another such word.

> Soon, trembling in her soft and chilly nest,
> In sort of wakeful swoon, perplex'd she lay.
>
> . . . .
>
> They glide, like phantoms, into the wide hall!
> Like phantoms to the iron porch they glide.'

But what a picture of a storm is condensed into the few lines 192–199! The student who sees what Virgil saw when he wrote 'inhorruit unda tenebris,' has advanced in realizing the power of his verse. What a line describes the winter which detained Aeneas at Actium (285)—

> 'Et glacialis hiemps Aquilonibus asperat undas.'

In calling on another to share a beautiful sight in nature, one feels it almost an impertinence to point out the beauties: one thinks, 'but show it and it *must* be enjoyed.' So is it with such lines.

Who is there who can fail to realize the exquisite skill and sense of beauty with which in a few lines (506 sqq.) Virgil describes the approach to Italy? The weary Trojans slept on the bosom of the land hard by the water's edge—'fessos sopor inrigat artus.' In the depth of night the wakeful Palinurus summons them to spread their sails to the breezes. When the morn was reddening and the stars began to pale, they dimly descry hills and land lying low on the horizon. It is Italy, the goal of all their hopes. The one heart-uttered cry 'Italy' bursts with joyful acclaim from every lip. Surely Virgil must at some time have seen his native land so rising from the waters at cool of dawn. In *G.* i. 472 he tells us—

> 'Vidimus undantem ruptis fornacibus Aetnam
> Flammarumque globos liquefactaque volvere saxa';

and we may well believe this literally true when we read of the first sight the Trojans caught of the mighty volcano in 554–557, and the wonderful description of the eruption, 570–587. When we have felt the power of these lines—their truth most of us can judge only by what we have learned elsewhere of volcanic eruptions and convulsions in nature—when we have dwelt on their stormy music and have thought

over the effect produced by individual words, we may compare them with other pictures of the same awe-inspiring phenomenon. Then we realize what is meant by the words that Virgil is a great literary artist. Pindar (*Pyth.* i), Aeschylus (*Prom. Vinc.*) and Lucretius (Book vi) were all before his mind's eye as he executed his own picture, with unfailing taste culling a phrase here or a word there, modifying it by his own experience and reflection, heightening a colour or deepening a shade, till his work became, as it has been called[1], a 'precious mosaic' every gem of which is polished with extreme care. Virgil has nothing to lose from such a process of comparison. The scholar's pleasure is heightened, as it is when he reads Milton, by the recollection of some parallel phrase that had served as a model, and by his wondering admiration of the faultless skill which has guided every change. Virgil even adopts and modifies his own earlier work—as Shakespeare and Tennyson have so often done, poets whom he resembles in his power of turning to gold what he takes from his memory rather than from creative thought. Compare with the lines quoted above from *G.* i. 472, the line (574)—

> 'Attollitque globos flammarum et sidera lambit.'

The last phrase has been criticized as being exaggerated. What then is to be said of Shakespeare (*Tempest*, i. 2. 4)—

> 'the sea, mounting to the welkin's cheek,
> Dashes the fire out'?

The marvel is not that in an impassioned passage some expressions seem strained, but that there are so few that do not appear highly effective to those who have not the added pleasure of knowing their source. It was some such reflection as this that caused Voltaire to write, 'Homer made Virgil, they say: well then Virgil is his finest work.' The description

[1] By Mr. Churton Collins, who also makes the happy remark that the *Georgics* resemble the sculpture described by Ovid—*materiam superabat opus*—the workmanship is more precious than the material.

of the Cyclops standing on the shore with baffled rage in the eye of each has much picturesque power (678 sqq.) :—

> 'Aetnaeos fratres, caelo capita alta ferentes,
> Concilium horrendum : quales cum vertice celso
> Aëriae quercus aut coniferae cyparissi
> Constiterunt, silva alta Iovis lucusve Dianae [1].'

But such vivid pictures are innumerable and they lose by being severed from the context.

III. The tender pathos of Virgil need not here be illustrated at much length; for it is a quality which cannot be denied by the most prejudiced detractor, and it is to other parts of the poem that one would naturally turn for instances. Such for example would be the great episode of Dido in Book iv, of which Walter Savage Landor says: 'Admirably as two Greek poets have represented the tenderness, the anguish, the terrific wrath and vengeance of Medea, all the works they ever wrote contain not the poetry which Virgil has condensed into about a hundred verses: omitting, as we must, those which drop like icicles from the rigid lips of Aeneas.' But even in this Book the ear will catch the tone of him whom Tennyson addresses as 'Thou majestic in thy sadness at the doubtful doom of human kind.' The pathos of line 140—

> 'Linquebant dulces animas aut aegra trahebant
> Corpora,'

is not affected by our recollecting that it is an echo from Lucretius (v. 989). Turn then to the beautiful scene (306 sqq.), where Aeneas comes upon Andromache offering memorial sacrifice at the cenotaph of Hector. At first in terror at his appearance, as if he were a visitant from the dead, she

[1] 'There glaring fierce we see them stand
In idle rage, a hideous band,
The sons of Aetna, carrying high
Their towering summits to the sky:
So on a height stand clustering trees,
Tall oaks or cone-clad cypresses,
The stately forestry of Jove,
Or Dian's venerable grove.'

swoons—'calor ossa reliquit.' Then her first thought when waking to consciousness is, if Aeneas could return from the dead, why not Hector?

'Aut, si lux alma recessit,
Hector ubi est?'

The spark of hopeless hope has not been quite quenched by her long sorrow. Look again how much loving pride is expressed by the two words of Aeneas—'Hectoris Andromache.' Further on we notice one of those 'pathetic half-lines,' the only one that leaves the sense unfinished. It is where she should speak of the lost Creusa, but to us the pathos is deepened by the thought that the master's hand was cold ere he could mould to beauty the tender thought that was in his mind when working at this scene. When she notices Ascanius, it serves only to evoke another phase of her undying memory of Hector:—

'Ecquid in antiquam virtutem animosque viriles
Et pater Aeneas et avunculus excitat Hector[1]?'

And we mark how here, as elsewhere, Virgil links his hero with the great hero of Troy. But when Andromache had had time to know Ascanius and to see in him a likeness to her own lost son Astyanax, what grace and tenderness breathe in her parting words (486 sqq.)—

'Accipe et haec, manuum tibi quae monimenta mearum
Sint, puer, et longum Andromachae testentur amorem,
Coniugis Hectoreae. Cape dona extrema tuorum,
O mihi sola mei super Astyanactis imago[2].'

Even the fierce monster Polyphemus is not left without

[1] 'Feels he the hereditary flame,
His growing spirit fire
At Hector's and Aeneas' name,
His uncle and his sire?'

[2] 'Nay, take these too, and let them prove
A fond memorial of the love
Of Hector's sometime wife,
Dear child of Troy, in whom alone
Astyanax, my lost, my own,
Survives in second life!'

a touch of sympathy, whatever may be thought of the genuineness of part of line 661:—

> 'Lanigerae comitantur oves; ea sola voluptas
> Solamenque mali [1].'

More than any other ancient poet has Virgil dwelt on the purest of human affections, the love of parent and child. The very shore of Drepanum, where Aeneas loses his father, is 'inlaetabilis ora.' What a world of pathos and poetry is condensed in the few lines that follow (709–711)—

> 'Heu genitorem, omnis curae casusque levamen,
> Amitto Anchisen. Hic me, pater optime, fessum
> Deseris, heu tantis nequiquam erepte periclis [2],'

which it would be a kind of desecration to try to analyse.

The foregoing remarks must be taken rather as hints to the student than as an attempt to appreciate Virgil: for I feel with Gossrau, 'virtutes autem carminis hac scriptione praedicare opus non est, siquidem quo quis saepius legit, eo magis perspiciet.'

Edmund Burke, who 'had constantly at his elbow a worn Delphin edition of Virgil,' gives, as Sellar mentions, wise counsel to those 'to whom the power and charm of this poet have been slow in revealing themselves:'—'If ever we should find ourselves disposed not to admire those writers and artists, Livy and Virgil for instance, Raphael or Michael Angelo, whom all the learned have admired, not to follow our own fancies, but to study them until we know how and what we ought to admire; and if we cannot arrive at this union of admiration with knowledge, rather to believe that we are

1 'His sheep upon their master wait,
Sole joy, sole solace of his fate.'

2 'All tempest-tost and weary, there
I lose my stay in every care,
My sire Anchises! Snatched in vain
From death, you leave me with my pain,
Dear father!'

[These metrical renderings, inserted in the hope that the pupil may read the Introduction, are taken from Conington's Translation.]

dull than that the rest of the world is imposed on.' It is by study of the poet and not by citing the testimony of others about him that this true admiration is to be acquired; but I cannot refrain from quoting the words of Sir Philip Sidney:—'Sith the ever-praise-worthy Poesie is full of virtue-breeding delightfulness . . . I coniure you all, even in the name of the nyne Muses, no more to scorne the sacred mysteries of Poesie . . . but to beleeve with Scaliger that no Philosophers precepts can sooner make you an honest man than the reading of *Virgill*.'

P. VIRGILI MARONIS

AENEIDOS

LIBER TERTIUS

Dido, Queen of Carthage, had generously succoured the shipwrecked Trojans, and after a sumptuous banquet asked Aeneas to narrate 'casusque tuorum erroresque tuos.' In Aen. ii. *he told the story of the sack of Troy: in this Book he recounts his wanderings during seven years. Rescuing his aged father, Anchises, and his son, Ascanius, and his country's gods, he had fled for refuge from the burning city to Mount Ida, and there found many of his comrades.*

At the beginning of the following summer they build a fleet at Antandrus, and sail forth to seek what home the Fates may grant them. They first come to Thrace and begin to found a city; but a gruesome prodigy – blood trickling from the myrtles which covered the unburied body of Polydorus son of Priam, whom the Thracian king, Polymnestor, had treacherously murdered strikes Aeneas with horror as he is about to inaugurate the city with sacrifice; and the ghost of Polydorus warns him to fly from the land cursed by the greed of gold. His father Anchises and the other chiefs advise that the blood-polluted land should be abandoned. Due funeral rites are paid to Polydorus, and in early spring – the second after the capture of Troy – they set sail.

'Postquam res Asiae Priamique evertere gentem
inmeritam visum superis, ceciditque superbum
Ilium et omnis humo fumat Neptunia Troia,
diversa exsilia et desertas quaerere terras
auguriis agimur divom, classemque sub ipsa 5

Antandro et Phrygiae molimur montibus Idae,
incerti quo fata ferant, ubi sistere detur,
contrahimusque viros. Vix prima inceperat aestas,
et pater Anchises dare fatis vela iubebat,
litora cum patriae lacrimans portusque relinquo 10



The flight of Aeneas. From a vase.

et campos, ubi Troia fuit. Feror exsul in altum
cum sociis natoque, Penatibus et magnis dis.
'Terra procul vastis colitur Mavortia campis,
Thraces arant, acri quondam regnata Lycurgo,
hospitium antiquum Troiae sociique Penates, 15
dum fortuna fuit. Feror huc, et litore curvo
moenia prima loco fatis ingressus iniquis,
Aeneadasque meo nomen de nomine fingo.
'Sacra Dionaeae matri divisque ferebam

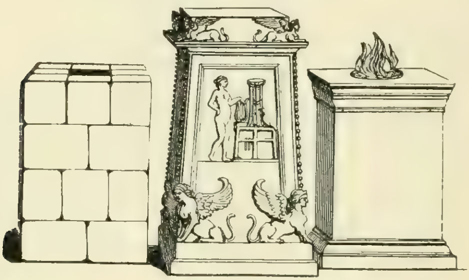
auspicibus coeptorum operum, superoque nitentem 20
caelicolum regi mactabam in litore taurum.
Forte fuit iuxta tumulus, quo cornea summo
virgulta et densis hastilibus horrida myrtus.
Accessi, viridemque ab humo convellere silvam
conatus, ramis tegerem ut frondentibus aras, 25
horrendum et dictu video mirabile monstrum.
Nam quae prima solo ruptis radicibus arbos
vellitur, huic atro liquuntur sanguine guttae



Coin of Caius Fonteius, 95 B.C., showing Roman galley.

et terram tabo maculant. Mihi frigidus horror
membra quatit, gelidusque coit formidine sanguis. 30
Rursus et alterius lentum convellere vimen
insequor et causas penitus temptare latentes;
ater et alterius sequitur de cortice sanguis.
Multa movens animo Nymphas venerabar agrestes
Gradivumque patrem, Geticis qui praesidet arvis, 35
rite secundarent visus omenque levarent.
Tertia sed postquam maiore hastilia nisu
adgredior genibusque adversae obluctor harenae
– eloquar an sileam? gemitus lacrimabilis imo
auditur tumulo, et vox reddita fertur ad aures: 40
"Quid miserum, Aenea, laceras? iam parce sepulto,

parce pias scelerare manus: non me tibi Troia
externum tulit aut cruor hic de stipite manat.
Heu fuge crudeles terras, fuge litus avarum.
Nam Polydorus ego: hic confixum ferrea texit 45
telorum seges et iaculis increvit acutis."
Tum vero ancipiti mentem formidine pressus
obstipui steteruntque comae et vox faucibus haesit.
'Hunc Polydorum auri quondam cum pondere magno
infelix Priamus furtim mandarat alendum 50
Threicio regi, cum iam diffideret armis



Ancient altars.

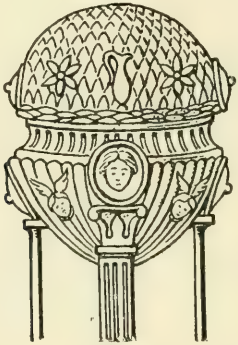
Dardaniae cingique urbem obsidione videret.
Ille, ut opes fractae Teucrum, et fortuna recessit,
res Agamemnonias victriciaque arma secutus
fas omne abrumpit: Polydorum obtruncat, et auro 55
vi potitur. Quid non mortalia pectora cogis,
auri sacra fames? postquam pavor ossa reliquit,
delectos populi ad proceres primumque parentem
monstra deum refero et quae sit sententia posco.
Omnibus idem animus, scelerata excedere terra, 60
linqui pollutum hospitium et dare classibus Austros.
Ergo instauramus Polydoro funus, et ingens
aggeritur tumulo tellus; stant Manibus arae

caeruleis maestae vittis atraque cupresso,
et circum Iliades crinem de more solutae ; 65
inferimus tepido spumantia cymbia lacte,
sanguinis et sacri pateras, animamque sepulchro
condimus et magna supremum voce ciemus.
Inde ubi prima fides pelago, placataque venti
dant maria et lenis crepitans vocat Auster in altum, 70
deducunt socii naves et litora complent.

They reach Delos: and Anius, the King and Priest of Phoebus Apollo, recognizes Anchises as an old friend, and conducts the wanderers to the shrine. They are told to seek their Mother country: world-wide empire is promised to them and their descendants. Anchises in error interprets 'Mother-country' as Crete, whence Teucer and the Great Mother Cybele had come to Troy. They have a fair voyage, and find Crete deserted, as King Idomeneus had been expelled for the sacrifice of his son. Aeneas founds Pergamea, and his comrades build houses and till the ground.

'Provehimur portu, terraeque urbesque recedunt.
Sacra mari colitur medio gratissima tellus
Nereidum matri et Neptuno Aegaeo,
quam pius Arcitenens oras et litora circum 75
errantem Mycono e celsa Gyaroque revinxit
inmotamque coli dedit et contemnere ventos.
Huc feror, haec fessos tuto placidissima portu
accipit. Egressi veneramur Apollinis urbem.
Rex Anius, rex idem hominum Phoebique sacerdos,
vittis et sacra redimitus tempora lauro 81
occurrit, veterem Anchisen adgnovit amicum.
Iungimus hospitio dextras et tecta subimus.
'Templa dei saxo venerabar structa vetusto:
"Da propriam, Thymbraee, domum; da moenia fessis
et genus et mansuram urbem: serva altera Troiae 86
Pergama, reliquias Danaum atque inmitis Achilli.
Quem sequimur? quove ire iubes? ubi ponere sedes?
Da, pater, augurium atque animis inlabere nostris."

Vix ea fatus eram: tremere omnia visa repente, 90
liminaque laurusque dei, totusque moveri
mons circum et mugire adytis cortina reclusis.
Submissi petimus terram, et vox fertur ad aures:
"Dardanidae duri, quae vos a stirpe parentum
prima tulit tellus, eadem vos ubere laeto 95
accipiet reduces. Antiquam exquirite matrem.
Hic domus Aeneae cunctis dominabitur oris,
et nati natorum et qui nascentur ab illis."



Cortina.

Haec Phoebus; mixtoque ingens exorta tumultu
laetitia, et cuncti quae sint ea moenia quaerunt, 100
quo Phoebus vocet errantes iubeatque reverti.
Tum genitor, veterum volvens monimenta virorum,
"Audite, o proceres," ait "et spes discite vestras.
Creta Iovis magni medio iacet insula ponto,
mons Idaeus ubi et gentis cunabula nostrae. 105
Centum urbes habitant magnas, uberrima regna;
maximus unde pater, si rite audita recordor,
Teucrus Rhoeteas primum est advectus in oras
optavitque locum regno. Nondum Ilium et arces

Pergameae steterant; habitabant vallibus imis. 110
Hinc Mater cultrix Cybeli Corybantiaque aera
Idaeumque nemus; hinc fida silentia sacris,
et iuncti currum dominae subiere leones.
Ergo agite, et, divom ducunt qua iussa, sequamur;
placemus ventos et Gnosia regna petamus. 115
Nec longo distant cursu: modo Iuppiter adsit,
tertia lux classem Cretaeis sistet in oris."



Bacchante.

Sic fatus meritos aris mactavit honores,
taurum Neptuno, taurum tibi, pulcher Apollo,
nigram Hiemi pecudem, Zephyris felicibus albam. 120
'Fama volat pulsum regnis cessisse paternis
Idomenea ducem, desertaque litora Cretae,
hoste vacare domos, sedesque adstare relictas.
Linquimus Ortygiae portus pelagoque volamus,
bacchatamque iugis Naxon viridemque Donusam, 125
Olearon niveamque Paron sparsasque per aequor
Cycladas et crebris legimus freta consita terris.
Nauticus exoritur vario certamine clamor;

hortantur socii Cretam proavosque petamus.
Prosequitur surgens a puppi ventus euntes, 130
et tandem antiquis Curetum adlabimur oris.
Ergo avidus muros optatae molior urbis
Pergameamque voco, et laetam cognomine gentem
hortor amare focos arcemque attollere tectis.

When they are settled a sudden pestilence falls on the men, and a blight on their fields; and Aeneas determines to return to Delos for counsel. But in the night a vision of the gods of Troy warns him that he must elsewhere lay the foundations of his empire, that Hesperia – Italy —was the true cradle of his race, for that thence came Dardanus and Iasius: the Fates forbid him to settle in Crete. Starting from his couch he offers libations, and bears the tidings to Anchises, who tells him that Cassandra, the prophetess whom none believed, alone had foretold that the Trojans should come to Italy. Let them bow to Phoebus' will, and guided by his warning follow the better course.

Iamque fere sicco subductae litore puppes; 135
conubiis arvisque novis operata iuventus;
iura domosque dabam; subito cum tabida membris
corrupto caeli tractu miserandaque venit
arboribusque satisque lues et letifer annus.
Linquebant dulces animas aut aegra trahebant 140
corpora; tum steriles exurere Sirius agros;
arebant herbae et victum seges aegra negabat.
Rursus ad oraclum Ortygiae Phoebumque remenso
hortatur pater ire mari veniamque precari,
quam fessis finem rebus ferat, unde laborum 145
temptare auxilium iubeat, quo vertere cursus.
'Nox erat, et terris animalia somnus habebat:
effigies sacrae divom Phrygiique Penates,
quos mecum a Troia mediisque ex ignibus urbis
extuleram, visi ante oculos adstare iacentis 150
in somnis, multo manifesti lumine, qua se
plena per insertas fundebat luna fenestras;
tum sic adfari et curas his demere dictis:

"Quod tibi delato Ortygiam dicturus Apollo est,
hic canit, et tua nos en ultro ad limina mittit. 155
Nos te Dardania incensa tuaque arma secuti,
nos tumidum sub te permensi classibus aequor,
idem venturos tollemus in astra nepotes
imperiumque urbi dabimus. Tu moenia magnis
magna para, longumque fugae ne linque laborem. 160



Apollo Belvedere.

Mutandae sedes. Non haec tibi litora suasit
Delius aut Cretae iussit considere Apollo.
Est locus,—Hesperiam Grai cognomine dicunt,—
terra antiqua, potens armis atque ubere glebae;
Oenotri coluere viri; nunc fama minores 165
Italiam dixisse ducis de nomine gentem:
hae nobis propriae sedes, hinc Dardanus ortus,
Iasiusque pater, genus a quo principe nostrum.
Surge age et haec laetus longaevo dicta parenti

haud dubitanda refer: Corythum terrasque requirat
Ausonias. Dictaea negat tibi Iuppiter arva." 171
Talibus attonitus visis et voce deorum—
nec sopor illud erat, sed coram adgnoscere vultus
velatasque comas praesentiaque ora videbar,
tum gelidus toto manabat corpore sudor— 175
corripio e stratis corpus tendoque supinas
ad caelum cum voce manus et munera libo
intemerata focis. Perfecto laetus honore
Anchisen facio certum remque ordine pando. 179
Adgnovit prolem ambiguam geminosque parentes
seque novo veterum deceptum errore locorum.
Tum memorat: "Nate, Iliacis exercite fatis,
sola mihi tales casus Cassandra canebat.
Nunc repeto haec generi portendere debita nostro,
et saepe Hesperiam, saepe Itala regna vocare. 185
Sed quis ad Hesperiae venturos litora Teucros
crederet? aut quem tum vates Cassandra moveret?
Cedamus Phoebo et moniti meliora sequamur."
Sic ait, et cuncti dicto paremus ovantes.

Leaving a few in Crete, they put out to sea. A fierce storm falls on them and drives them from their course. But on the fourth day they reach the Strophades, islands in the Ionian Sea, where the foul Harpies dwell. The Trojans slay oxen that were roaming at large and, offering a due share to the gods, seek to refresh themselves. But the Harpies swoop down and befoul their food. At length Aeneas tells his comrades to attack them with the steel; but the creatures are found to be invulnerable, and one of them, Celaeno, utters a dreadful prophecy:—The Trojans will reach Italy, but will not wall their city before dire straits of hunger drive them to eat their very tables. Anchises prays for mercy from the gods, and they sail away in terror before the wind. They are carried past woody Zacynthus, Dulichium, Cephallenia, craggy Neritus, and Ithaca, cursing the birthplace of the fell Ulysses, and at length anchor at Leucas near Actium.

Hanc quoque deserimus sedem, paucisque relictis 190
vela damus vastumque cava trabe currimus aequor.

Postquam altum tenuere rates nec iam amplius ullae
adparent terrae, caelum undique et undique pontus,
tum mihi caeruleus supra caput adstitit imber
noctem hiememque ferens, et inhorruit unda tenebris.
Continuo venti volvunt mare magnaque surgunt 196
aequora; dispersi iactamur gurgite vasto;
involvere diem nimbi, et nox umida caelum
abstulit; ingeminant abruptis nubibus ignes.
Excutimur cursu et caecis erramus in undis. 200
Ipse diem noctemque negat discernere caelo
nec meminisse viae media Palinurus in unda.
Tres adeo incertos caeca caligine soles
erramus pelago, totidem sine sidere noctes.
Quarto terra die primum se attollere tandem 205
visa, aperire procul montes ac volvere fumum.
Vela cadunt, remis insurgimus, haud mora, nautae
adnixi torquent spumas et caerula verrunt.

'Servatum ex undis Strophadum me litora primum
excipiunt. Strophades Graio stant nomine dictae, 210
insulae Ionio in magno, quas dira Celaeno
Harpyiaeque colunt aliae, Phineia postquam
clausa domus mensasque metu liquere priores
Tristius haud illis monstrum, nec saevior ulla
pestis et ira deum Stygiis sese extulit undis. 215
Virginei volucrum vultus, foedissima ventris
proluvies, uncaeque manus et pallida semper
ora fame.
Huc ubi delati portus intravimus, ecce
laeta boum passim campis armenta videmus 220
caprigenumque pecus nullo custode per herbas.
Inruimus ferro, et divos ipsumque vocamus
in partem praedamque Iovem: tum litore curvo
exstruimusque toros dapibusque epulamur opimis.
At subitae horrifico lapsu de montibus adsunt 225

Harpyiae et magnis quatiunt clangoribus alas,
diripiuntque dapes contactuque omnia foedant
inmundo ; tum vox taetrum dira inter odorem.
Rursum in secessu longo sub rupe cavata
arboribus clausa circum atque horrentibus umbris 230
instruimus mensas arisque reponimus ignem :



Harpy. From the Harpy Tomb in the British Museum.

rursum ex diverso caeli caecisque latebris
turba sonans praedam pedibus circumvolat uncis,
polluit ore dapes Sociis tunc arma capessant
edico, et dira bellum cum gente gerendum. 235
Haud secus ac iussi faciunt, tectosque per herbam
disponunt enses et scuta latentia condunt.
Ergo ubi delapsae sonitum per curva dedere
litora, dat signum specula Misenus ab alta
aere cavo. Invadunt socii et nova proelia temptant,

obscenas pelagi ferro foedare volucres. 241
Sed neque vim plumis ullam nec vulnera tergo
accipiunt, celerique fuga sub sidera lapsae
semesam praedam et vestigia foeda relinquunt.
Una in praecelsa consedit rupe Celaeno, 245
infelix vates, rumpitque hanc pectore vocem:
"Bellum etiam pro caede boum stratisque iuvencis,
Laomedontiadae, bellumne inferre paratis
et patrio Harpyias insontes pellere regno?
Accipite ergo animis atque haec mea figite dicta, 250
quae Phoebo Pater omnipotens, mihi Phoebus Apollo
praedixit, vobis Furiarum ego maxima pando.
Italiam cursu petitis, ventisque vocatis
ibitis Italiam portusque intrare licebit;
sed non ante datam cingetis moenibus urbem, 255
quam vos dira fames nostraeque iniuria caedis
ambesas subigat malis absumere mensas."
Dixit, et in silvam pennis ablata refugit.
At sociis subita gelidus formidine sanguis
deriguit: cecidere animi, nec iam amplius armis 260
sed votis precibusque iubent exposcere pacem,
sive deae seu sint dirae obscenaeque volucres.
Et pater Anchises passis de litore palmis
numina magna vocat meritosque indicit honores:
"Di prohibete minas; di talem avertite casum 265
et placidi servate pios." Tum litore funem
deripere excussosque iubet laxare rudentes.
Tendunt vela Noti; ferimur spumantibus undis,
qua cursum ventusque gubernatorque vocabat.
Iam medio adparet fluctu nemorosa Zacynthos 270
Dulichiumque Sameque et Neritos ardua saxis.
Effugimus scopulos Ithacae, Laertia regna,
et terram altricem saevi exsecramur Ulixi.
Mox et Leucatae nimbosa cacumina montis

et formidatus nautis aperitur Apollo. 275
Hunc petimus fessi et parvae succedimus urbi;
ancora de prora iacitur, stant litore puppes.

Thank-offerings and games celebrate their escape. They spend here the fifth year after the sack of Troy. Aeneas dedicates the shield of Abas to Apollo, and bids his comrades put to sea again. They reach Buthrotum where to their amazement they find Helenus, the prophetic son of Priam, reigning in a miniature Troy, with Andromache, widow of heroic Hector, as his queen. These had been brought to Epirus by Pyrrhus, or Neoptolemus, son of Achilles, and when he had been slain by Orestes, son of Agamemnon, whom he sought to rob of his bride, the kingdom passed to Helenus. After a pathetic meeting between Aeneas and Andromache, who is bringing memorial offerings to the cenotaph of Hector, Helenus welcomes the Trojans with warm hospitality.

'Ergo insperata tandem tellure potiti
lustramurque Iovi votisque incendimus aras
Actiaque Iliacis celebramus litora ludis. 280
Exercent patrias oleo labente palaestras
nudati socii; iuvat evasisse tot urbes
Argolicas, mediosque fugam tenuisse per hostes.
Interea magnum sol circumvolvitur annum,
et glacialis hiemps Aquilonibus asperat undas: 285
aere cavo clipeum, magni gestamen Abantis,
postibus adversis figo et rem carmine signo:
AENEAS HAEC DE DANAIS VICTORIBUS ARMA.
Linquere tum portus iubeo et considere transtris.
Certatim socii feriunt mare et aequora verrunt. 290
Protinus aërias Phaeacum abscondimus arces
litoraque Epiri legimus portuque subimus
Chaonio et celsam Buthroti accedimus urbem.
'Hic incredibilis rerum fama occupat aures,
Priamiden Helenum Graias regnare per urbes, 295
coniugio Aeacidae Pyrrhi sceptrisque potitum,
et patrio Andromachen iterum cessisse marito.
Obstipui, miroque incensum pectus amore

compellare virum et casus cognoscere tantos.
Progredior portu, classes et litora linquens, 300
sollemnes cum forte dapes et tristia dona
ante urbem in luco falsi Simoentis ad undam
libabat cineri Andromache Manesque vocabat



The Chlamys (two views). From a vase in the Lamberg Collection.

Hectoreum ad tumulum, viridi quem caespite inanem
et geminas, causam lacrimis, sacraverat aras. 305
Ut me conspexit venientem et Troïa circum
arma amens vidit, magnis exterrita monstris
deriguit visu in medio; calor ossa reliquit;
labitur, et longo vix tandem tempore fatur:
"Verane te facies, verus mihi nuntius adfers, 310

nate dea? vivisne? aut, si lux alma recessit,
Hector ubi est?" dixit, lacrimasque effudit et omnem
inplevit clamore locum. Vix pauca furenti
subicio et raris turbatus vocibus hisco:
"Vivo equidem, vitamque extrema per omnia duco;
ne dubita, nam vera vides. 316
Heu quis te casus deiectam coniuge tanto
excipit, aut quae digna satis fortuna revisit,
Hectoris Andromache? Pyrrhin conubia servas?"
Deiecit vultum et demissa voce locuta est: 320
"O felix una ante alias Priameïa virgo,
hostilem ad tumulum Troiae sub moenibus altis
iussa mori, quae sortitus non pertulit ullos
nec victoris eri tetigit captiva cubile!
Nos patria incensa diversa per aequora vectae 325
stirpis Achilleae fastus iuvenemque superbum,
servitio enixae, tulimus; qui deinde secutus
Ledaeam Hermionen Lacedaemoniosque hymenaeos
me famulo famulamque Heleno transmisit habendam.
Ast illum ereptae magno flammatus amore 330
coniugis et scelerum Furiis agitatus Orestes
excipit incautum patriasque obtruncat ad aras.
Morte Neoptolemi regnorum reddita cessit
pars Heleno, qui Chaonios cognomine campos
Chaoniamque omnem Troiano a Chaone dixit, 335
Pergamaque Iliacamque iugis hanc addidit arcem.
Sed tibi qui cursum venti, quae fata dedere?
aut quisnam ignarum nostris deus adpulit oris?
quid puer Ascanius? superatne et vescitur aura?
quem tibi iam Troia— 340
Ecqua tamen puero est amissae cura parentis?
Ecquid in antiquam virtutem animosque viriles
et pater Aeneas et avunculus excitat Hector?"
talia fundebat lacrimans longosque ciebat

incassum fletus, cum sese a moenibus heros 345
Priamides multis Helenus comitantibus adfert
adgnoscitque suos laetusque ad limina ducit,
et multum lacrimas verba inter singula fundit.
Procedo, et parvam Troiam simulataque magnis
Pergama et arentem Xanthi cognomine rivum 350
adgnosco Scaeaeque amplector limina portae.
Nec non et Teucri socia simul urbe fruuntur.
Illos porticibus rex accipiebat in amplis:
aulai medio libabant pocula Bacchi
inpositis auro dapibus paterasque tenebant. 355

Day after day passes by, and the fair wind summons them to the deep. Before departing, Aeneas consults Helenus as prophet of Apollo. After sacrifice the king, feeling the inspiration of the god, proclaims that he will tell them some things that will enable Aeneas with more safety to settle in Italy, whither he is being led by the gods. 'Italy seems near, but long and hard is the journey that separates you from it. The Sicilian and Ausonian Seas must you first sail over; the lake that leads to the world below, and the island of the enchantress Circe must you pass, before you can found a city. A sign is given to you. When you find a white sow with thirty white young ones lying on the shore, then will your rest be assured. Fear not the prophecy of "eating tables": the Fates will find a way and Apollo will be at hand to bless. Cruel Greeks occupy all the nearer parts of Italy, so that, when you cross and are offering sacrifice on the shore opposite, you must cover your head with a purple robe lest the face of a foe should break the spell. When you approach the coast of Sicily and the Strait of Pelorus opens out on your right, you must turn to the left so as to sail southwards and coast round Sicily. The strait is beset by Scylla on the right and Charybdis on the left. Above all things pray to Juno. When you reach Cumae consult the Sibyl, and beg that she herself utter her prophecies and do not entrust them to leaves, the sport of the wind. She will direct your course. Farewell. Raise the glory of Troy to the stars.'

'Iamque dies alterque dies processit, et aurae
vela vocant tumidoque inflatur carbasus Austro:
his vatem adgredior dictis ac talia quaeso:
"Troiugena, interpres divom, qui numina Phoebi,
qui tripodas Clarii et laurus, qui sidera sentis 360

et volucrum linguas et praepetis omina pennae,
fare age—namque omnis cursum mihi prospera dixit
religio, et cuncti suaserunt numine divi
Italiam petere et terras temptare repostas;
sola novum dictuque nefas Harpyia Celaeno 365
prodigium canit et tristes denuntiat iras
obscenamque famem—quae prima pericula vito?
quidve sequens tantos possim superare labores?"
hic Helenus caesis primum de more iuvencis
exorat pacem divom vittasque resolvit 370
sacrati capitis, meque ad tua limina, Phoebe,
ipse manu multo suspensum numine ducit,
atque haec deinde canit divino ex ore sacerdos:
'"Nate dea—nam te maioribus ire per altum
auspiciis manifesta fides, sic fata deum rex 375
sortitur volvitque vices, is vertitur ordo—
pauca tibi e multis, quo tutior hospita lustres
aequora et Ausonio possis considere portu,
expediam dictis; prohibent nam cetera Parcae
scire Helenum, farique vetat Saturnia Iuno. 380
Principio Italiam, quam tu iam rere propinquam
vicinosque, ignare, paras invadere portus,
longa procul longis via dividit invia terris.
Ante et Trinacria lentandus remus in unda
et salis Ausonii lustrandum navibus aequor 385
infernique lacus Aeaeaeque insula Circae,
quam tuta possis urbem componere terra.
Signa tibi dicam, tu condita mente teneto:
cum tibi sollicito secreti ad fluminis undam
litoreis ingens inventa sub ilicibus sus 390
triginta capitum fetus enixa iacebit,
alba, solo recubans, albi circum ubera nati,
is locus urbis erit, requies ea certa laborum.
Nec tu mensarum morsus horresce futuros:

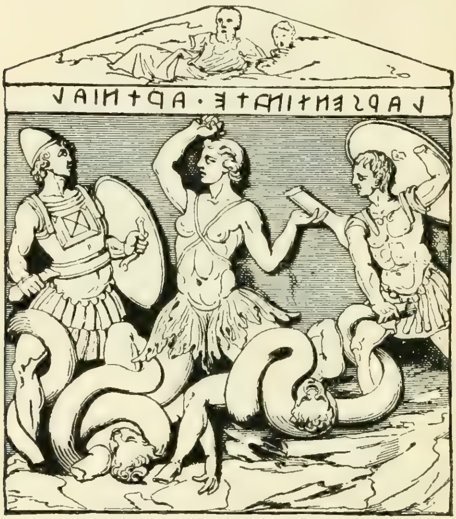
fata viam invenient aderitque vocatus Apollo. 395
Has autem terras Italique hanc litoris oram,
proxima quae nostri perfunditur aequoris aestu,
effuge: cuncta malis habitantur moenia Grais.
Hic et Narycii posuerunt moenia Locri
et Sallentinos obsedit milite campos 400
Lyctius Idomeneus: hic illa ducis Meliboei
parva Philoctetae subnixa Petelia muro.
Quin ubi transmissae steterint trans aequora classes,



Coin of Antoninus Pius, with the White Sow.

et positis aris iam vota in litore solves,
purpureo velare comas adopertus amictu, 405
ne qua inter sanctos ignes in honore deorum
hostilis facies occurrat et omina turbet.
Hunc socii morem sacrorum, hunc ipse teneto,
hac casti maneant in religione nepotes.
Ast ubi digressum Siculae te admoverit orae 410
ventus, et angusti rarescent claustra Pelori,
laeva tibi tellus et longo laeva petantur
aequora circuitu; dextrum fuge litus et undas.
Haec loca vi quondam et vasta convulsa ruina—
tantum aevi longinqua valet mutare vetustas— 415

dissiluisse ferunt, cum protinus utraque tellus
una foret: venit medio vi pontus et undis
Hesperium Siculo latus abscidit, arvaque et urbes
litore diductas angusto interluit aestu.
Dextrum Scylla latus, laevum inplacata Charybdis 420
obsidet, atque imo barathri ter gurgite vastos



Ulysses and Scylla.

sorbet in abruptum fluctus rursusque sub auras
erigit alternos et sidera verberat unda.
At Scyllam caecis cohibet spelunca latebris
ora exsertantem et naves in saxa trahentem. 425
Prima hominis facies et pulchro pectore virgo
pube tenus, postrema inmani corpore pistrix
delphinum caudas utero commissa luporum.
Praestat Trinacrii metas lustrare Pachyni

cessantem longos et circumflectere cursus, 430
quam semel informem vasto vidisse sub antro
Scyllam et caeruleis canibus resonantia saxa.
Praeterea si qua est Heleno prudentia vati,
si qua fides, animum si veris inplet Apollo,
unum illud tibi, nate dea, proque omnibus unum 435
praedicam et repetens iterumque iterumque monebo:
Iunonis magnae primum prece numen adora,
Iunoni cane vota libens dominamque potentem



A Sibyl.

supplicibus supera donis; sic denique victor
Trinacria fines Italos mittere relicta. 440
Huc ubi delatus Cumaeam accesseris urbem
divinosque lacus et Averna sonantia silvis,
insanam vatem adspicies, quae rupe sub ima
fata canit foliisque notas et nomina mandat.
Quaecumque in foliis descripsit carmina virgo, 445
digerit in numerum atque antro seclusa relinquit.
Illa manent inmota locis neque ab ordine cedunt.
Verum eadem, verso tenuis cum cardine ventus
inpulit et teneras turbavit ianua frondes,

nunquam deinde cavo volitantia prendere saxo 450
nec revocare situs aut iungere carmina curat:
inconsulti abeunt sedemque odere Sibyllae.
Hic tibi ne qua morae fuerint dispendia tanti,
quamvis increpitent socii et vi cursus in altum
vela vocet possisque sinus inplere secundos, 455
quin adeas vatem precibusque oracula poscas
ipsa canat vocemque volens atque ora resolvat.
Illa tibi Italiae populos venturaque bella,
et quo quemque modo fugiasque ferasque laborem,
expediet, cursusque dabit venerata secundos. 460
Haec sunt, quae nostra liceat te voce moneri.
vade age et ingentem factis fer ad aethera Troiam."

Helenus furnishes them with supplies and guides, and again instructs Anchises that they must sail past the nearer portion of Italy. Andromache with touching words brings forth her gifts for Ascanius, who recalls to her her lost Astyanax. Aeneas bids them farewell, promising eternal amity between their peoples.

'Quae postquam vates sic ore effatus amico est,
dona dehinc auro gravia sectoque elephanto
imperat ad naves ferri, stipatque carinis 465
ingens argentum Dodonaeosque lebetas,
loricam consertam hamis auroque trilicem
et conum insignis galeae cristasque comantes,
arma Neoptolemi. Sunt et sua dona parenti.
Addit equos additque duces, 470
remigium supplet, socios simul instruit armis.
'Interea classem velis aptare iubebat
Anchises, fieret vento mora ne qua ferenti.
Quem Phoebi interpres multo compellat honore:
"Coniugio, Anchisa, Veneris dignate superbo, 475
cura deum, bis Pergameis erepte ruinis,
ecce tibi Ausoniae tellus: hanc arripe velis.
Et tamen hanc pelago praeterlabare necesse est:

Ausoniae pars illa procul, quam pandit Apollo.
Vade" ait, "o felix nati pietate. Quid ultra 480
provehor et fando surgentes demoror Austros?"
Nec minus Andromache digressu maesta supremo
fert picturatas auri subtegmine vestes
et Phrygiam Ascanio chlamydem, nec cedit honori,



Andromache giving up the infant Astyanax to the Greeks.
From a vase in the Vatican.

textilibusque onerat donis ac talia fatur: 485
"Accipe et haec, manuum tibi quae monimenta mearum
sint, puer, et longum Andromachae testentur amorem,
coniugis Hectoreae. Cape dona extrema tuorum,
o mihi sola mei super Astyanactis imago.
Sic oculos, sic ille manus, sic ora ferebat, 490
et nunc aequali tecum pubesceret aevo."
Hos ego digrediens lacrimis adfabar obortis:

"Vivite felices, quibus est fortuna peracta
iam sua! nos alia ex aliis in fata vocamur:
vobis parta quies, nullum maris aequor arandum, 495
arva neque Ausoniae semper cedentia retro
quaerenda. Effigiem Xanthi Troiamque videtis,
quam vestrae fecere manus melioribus, opto,
auspiciis, et quae fuerit minus obvia Grais.
Si quando Thybrim vicinaque Thybridis arva 500
intraro gentique meae data moenia cernam,
cognatas urbes olim populosque propinquos
Epiro, Hesperia, quibus idem Dardanus auctor
atque idem casus, unam faciemus utramque
Troiam animis; maneat nostros ea cura nepotes." 505

They sail forth close to the mountains of Epirus. The sun sets and they sleep on shore. At midnight Palinurus gives the signal for starting. At the first blush of dawn they descry dimly-seen hills and land low on the horizon. It is Italy. 'Italy' is the joyful cry of Achates, the henchman of Aeneas, and the cry is eagerly caught up by his comrades. Anchises offers libations and prayer. They approach the temple of Minerva and enter the port of Venus in the south of Calabria. An omen of four white horses is seen. The horse is a symbol of war. But he is often tamed. There is hope too of peace. They land to offer sacrifice to the Argive goddess Juno in the solemn manner enjoined by Helenus.

'Provehimur pelago vicina Ceraunia iuxta,
unde iter Italiam cursusque brevissimus undis.
Sol ruit interea et montes umbrantur opaci.
Sternimur optatae gremio telluris ad undam
sortiti remos, passimque in litore sicco 510
corpora curamus; fessos sopor inrigat artus.
Necdum orbem medium nox horis acta subibat:
haud segnis strato surgit Palinurus et omnes
explorat ventos atque auribus aëra captat;
sidera cuncta notat tacito labentia caelo, 515
Arcturum pluviasque Hyadas geminosque Triones,
armatumque auro circumspicit Oriona.

Postquam cuncta videt caelo constare sereno,
dat clarum e puppi signum: nos castra movemus
temptamusque viam et velorum pandimus alas. 520
Iamque rubescebat stellis Aurora fugatis,
cum procul obscuros colles humilemque videmus
Italiam. Italiam primus conclamat Achates,
Italiam laeto socii clamore salutant.



Minerva.

Tum pater Anchises magnum cratera corona 525
induit inplevitque mero divosque vocavit
stans celsa in puppi:
"Di maris et terrae tempestatumque potentes,
ferte viam vento facilem et spirate secundi."
Crebrescunt optatae aurae, portusque patescit 530
iam propior, templumque adparet in arce Minervae.
Vela legunt socii et proras ad litora torquent.
Portus ab Euroo fluctu curvatus in arcum;

obiectae salsa spumant aspergine cautes,
ipse latet: gemino demittunt bracchia muro 535
turriti scopuli refugitque ab litore templum.
Quattuor hic, primum omen, equos in gramine vidi
tondentes campum late, candore nivali.
Et pater Anchises "Bellum, o terra hospita, portas:
bello armantur equi, bellum haec armenta minantur.
Sed tamen idem olim curru succedere sueti 541
quadrupedes, et frena iugo concordia ferre:
spes et pacis" ait. Tum numina sancta precamur
Palladis armisonae, quae prima accepit ovantes,
et capita ante aras Phrygio velamur amictu; 545
praeceptisque Heleni, dederat quae maxima, rite
Iunoni Argivae iussos adolemus honores.

Putting again to sea, they sail across the entrance to the Bay of Tarentum, past Lacinia, Scylaceum and Caulon. Soon they sight Aetna, and hear the roar of Charybdis, and are tossed by the fierce waves it raises. They turn to the left, and ply oar and sail to escape: and at length wearied out they drift to the shores of the Cyclops at the foot of Aetna.

Haud mora, continuo perfectis ordine votis
cornua velatarum obvertimus antemnarum
Graiugenumque domos suspectaque linquimus arva. 550
Hinc sinus Herculei, si vera est fama, Tarenti
cernitur; attollit se diva Lacinia contra
Caulonisque arces et navifragum Scylaceum.
Tum procul e fluctu Trinacria cernitur Aetna,
et gemitum ingentem pelagi pulsataque saxa 555
audimus longe fractasque ad litora voces,
exsultantque vada atque aestu miscentur harenae.
Et pater Anchises "Nimirum haec illa Charybdis;
hos Helenus scopulos, haec saxa horrenda canebat.
Eripite, o socii, pariterque insurgite remis." 560
Haud minus ac iussi faciunt, primusque rudentem

contorsit laevas proram Palinurus ad undas:
laevam cuncta cohors remis ventisque petivit.
Tollimur in caelum curvato gurgite, et idem
subducta ad Manes imos desedimus unda. 565
Ter scopuli clamorem inter cava saxa dedere,
ter spumam elisam et rorantia vidimus astra.
Interea fessos ventus cum sole reliquit,
ignarique viae Cyclopum adlabimur oris.

During the night there is a terrific eruption of the volcano. At daybreak a wretched suppliant comes towards them. His garment is rent and pinned with thorns, but they are able to see he is a Greek. He prays them to take him with them, or even to slay him in revenge for his having fought against Troy. It will gladden him even to perish by human hands.

'Portus ab accessu ventorum inmotus et ingens 570
ipse; sed horrificis iuxta tonat Aetna ruinis,
interdumque atram prorumpit ad aethera nubem
turbine fumantem piceo et candente favilla
attollitque globos flammarum et sidera lambit;
interdum scopulos avulsaque viscera montis 575
erigit eructans liquefactaque saxa sub auras
cum gemitu glomerat fundoque exaestuat imo.
Fama est Enceladi semustum fulmine corpus
urgeri mole hac, ingentemque insuper Aetnam
inpositam ruptis flammam exspirare caminis, 580
et fessum quoties mutet latus, intremere omnem
murmure Trinacriam et caelum subtexere fumo.
Noctem illam tecti silvis inmania monstra
perferimus, nec quae sonitum det causa videmus.
Nam neque erant astrorum ignes nec lucidus aethra
siderea polus, obscuro sed nubila caelo, 586
et lunam in nimbo nox intempesta tenebat.

'Postera iamque dies primo surgebat Eoo,
umentemque Aurora polo dimoverat umbram:

cum subito e silvis macie confecta suprema 590
ignoti nova forma viri miserandaque cultu
procedit supplexque manus ad litora tendit.
Respicimus; dira inluvies inmissaque barba,
consertum tegumen spinis; at cetera Graius,
et quondam patriis ad Troiam missus in armis. 595
Isque ubi Dardanios habitus et Troïa vidit
arma procul, paulum aspectu conterritus haesit
continuitque gradum; mox sese ad litora praeceps
cum fletu precibusque tulit: "Per sidera testor,
per superos atque hoc caeli spirabile lumen, 600
tollite me, Teucri; quascumque abducite terras:
hoc sat erit. Scio me Danais e classibus unum,
et bello Iliacos fateor petiisse Penates.
Pro quo, si sceleris tanta est iniuria nostri,
spargite me in fluctus vastoque inmergite ponto. 605
Si pereo, hominum manibus periisse iuvabit."

Encouraged by the kindness of Anchises, the stranger tells them that he is Achaemenides, son of Adamastus of Ithaca, and that his father through stress of poverty sent him with Ulysses to the war. He had followed his chief in his wanderings, but had been left behind in the cave of the Cyclops Polyphemus, who had devoured some of his comrades. Ulysses had taken vengeance on the monster by boring out his one eye as he lay in drunken sleep. But let them fly at once, for there were a hundred other as fierce Cyclops roaming over the mountains. For three months he had dragged out a wretched existence watching for a means of escape.

Dixerat, et genua amplexus genibusque volutans
haerebat. Qui sit fari, quo sanguine cretus,
hortamur, quae deinde agitet fortuna fateri.
Ipse pater dextram Anchises haud multa moratus 610
dat iuveni, atque animum praesenti pignore firmat.
Ille haec deposita tandem formidine fatur:
"Sum patria ex Ithaca, comes infelicis Ulixi,
nomine Achaemenides, Troiam genitore Adamasto

paupere—mansissetque utinam fortuna!—profectus. 615
Hic me, dum trepidi crudelia limina linquunt,
inmemores socii vasto Cyclopis in antro
deseruere. Domus sanie dapibusque cruentis,
intus opaca, ingens. Ipse arduus altaque pulsat
sidera—di talem terris avertite pestem!— 620
nec visu facilis nec dictu adfabilis ulli.



Polyphemus. From Zoega.

Visceribus miserorum et sanguine vescitur atro.
Vidi egomet duo de numero cum corpora nostro
prensa manu magna medio resupinus in antro
frangeret ad saxum, sanieque exspersa natarent 625
limina; vidi atro cum membra fluentia tabo
manderet et tepidi tremerent sub dentibus artus.
Haud inpune quidem: nec talia passus Ulixes
oblitusve sui est Ithacus discrimine tanto.

Nam simul expletus dapibus vinoque sepultus 630
cervicem inflexam posuit iacuitque per antrum
inmensus saniem eructans et frusta cruento
per somnum commixta mero, nos magna precati
numina sortitique vices una undique circum
fundimur, et telo lumen terebramus acuto 635
ingens, quod torva solum sub fronte latebat.
Argolici clipei aut Phoebeae lampadis instar,
et tandem laeti sociorum ulciscimur umbras.
Sed fugite, o miseri, fugite atque ab litore funem
rumpite. 640
Nam qualis quantusque cavo Polyphemus in antro
lanigeras claudit pecudes atque ubera pressat,
centum alii curva haec habitant ad litora vulgo
infandi Cyclopes, et altis montibus errant.
Tertia iam lunae se cornua lumine complent, 645
cum vitam in silvis inter deserta ferarum
lustra domosque traho, vastosque ab rupe Cyclopas
prospicio sonitumque pedum vocemque tremesco.
Victum infelicem, bacas lapidosaque corna,
dant rami, et vulsis pascunt radicibus herbae. 650
Omnia conlustrans hanc primum ad litora classem
conspexi venientem. Huic me, quaecumque fuisset,
addixi: satis est gentem effugisse nefandam.
Vos animam hanc potius quocumque absumite leto"

Seeing the huge blinded monster Polyphemus coming to wash his eyeball, they take the suppliant on board, and row away in haste. But Polyphemus hears them and calls the other Cyclops to his help. They appear to the terror-stricken Trojans like a wood of tall pines or cypresses.

'Vix ea fatus erat, summo cum monte videmus 655
ipsum inter pecudes vasta se mole moventem
pastorem Polyphemum, et litora nota petentem,

monstrum horrendum, informe, ingens, cui lumen ademptum.
Trunca manum pinus regit et vestigia firmat;
lanigerae comitantur oves; ea sola voluptas 660
solamenque mali.
Postquam altos tetigit fluctus et ad aequora venit,
luminis effossi fluidum lavit inde cruorem
dentibus infrendens gemitu, graditurque per aequor
iam medium, necdum fluctus latera ardua tinxit. 665
Nos procul inde fugam trepidi celerare recepto
supplice sic merito, tacitique incidere funem,
vertimus et proni certantibus aequora remis.
Sensit, et ad sonitum vocis vestigia torsit.
Verum ubi nulla datur dextra adfectare potestas, 670
nec potis Ionios fluctus aequare sequendo,
clamorem inmensum tollit, quo pontus et omnes
contremuere undae, penitusque exterrita tellus
Italiae, curvisque inmugiit Aetna cavernis.
At genus e silvis Cyclopum et montibus altis 675
excitum ruit ad portus et litora complent.
Cernimus adstantes nequiquam lumine torvo
Aetnaeos fratres, caelo capita alta ferentes,
concilium horrendum: quales cum vertice celso
aëriae quercus aut coniferae cyparissi 680
constiterunt, silva alta Iovis lucusve Dianae.

In panic they spread their sails to escape in any direction and find that the wind is carrying them towards the dread strait. They are met by the warnings of Helenus that this course would be but a hair's breadth from destruction on either side, between Scylla and Charybdis. So they determine to sail back from it. But a sudden north wind springs up and carries them southwards past the bay of the Pantagias, past Megara and Thapsus, which places Achaemenides points out to them as he had already sailed past them in the opposite direction.

Praecipites metus acer agit quocumque rudentes
excutere et ventis intendere vela secundis.

Contra iussa monent Heleni Scyllam atque Charybdin
inter, utramque viam leti discrimine parvo, 685
ni teneant cursus: certum est dare lintea retro.
Ecce autem Boreas angusta ab sede Pelori
missus adest: vivo praetervehor ostia saxo
Pantagiae Megarosque sinus Thapsumque iacentem.
Talia monstrabat relegens errata retrorsus 690
litora Achaemenides, comes infelicis Ulixi.

The little Quail-island opposite Plemyrium, at the mouth of the harbour of Syracuse, Helorus and Pachynum, the southernmost promontory of Sicily, are then passed. Turning their course, they coast along the south of the island passing Camerina, Gela, Agrigentum, Selinus and Lilybaeum the western promontory. Rounding this they steer northwards and reach the sad shore of Drepanum where Anchises dies. Hence they had sailed for Italy, when the storm arose that cast them on the Carthaginian shore.

'Sicanio praetenta sinu iacet insula contra
Plemurium undosum; nomen dixere priores
Ortygiam. Alpheum fama est huc Elidis amnem
occultas egisse vias subter mare, qui nunc 695
ore, Arethusa, tuo Siculis confunditur undis.
Iussi numina magna loci veneramur; et inde
exsupero praepingue solum stagnantis Helori:
hinc altas cautes proiectaque saxa Pachyni
radimus, et fatis nunquam concessa moveri 700
adparet Camarina procul, campique Geloi,
inmanisque Gela fluvii cognomine dicta.
Arduus inde Acragas ostentat maxima longe
moenia, magnanimum quondam generator equorum;
teque datis linquo velis, palmosa Selinus, 705
et vada dura lego saxis Lilybeïa caecis.
Hinc Drepani me portus et inlaetabilis ora
accipit. Hic pelagi tot tempestatibus actis
heu genitorem, omnis curae casusque levamen,
amitto Anchisen. Hic me, pater optime, fessum 710

deseris, heu tantis nequiquam erepte periclis:
nec vates Helenus, cum multa horrenda moneret,
hos mihi praedixit luctus, non dira Celaeno.
Hic labor extremus, longarum haec meta viarum.
Hinc me digressum vestris deus adpulit oris.' 715

Sic pater Aeneas intentis omnibus unus
fata renarrabat divom cursusque docebat.
Conticuit tandem factoque hic fine quievit.



NOTES

l. 1. 'After it had seemed good to the powers above to overthrow Asia's power, and the guiltless race of Priam.' **res**, 'power,' cp. Aen. viii. 471 'res Troiae.' It is, of course, an exaggeration to speak of Priam as ruling Asia, even in its Roman sense, viz. the coast of Asia Minor. His kingdom was confined to the environs of Troy.

l. 2. **visum**, sc. *est*, 'seemed good'; cp. ii. 428 'dis aliter visum.'

l. 3. 'After that the lordly Ilium had fallen and Troy reared by the hand of Neptune still smoked from her foundations.' **humo**, 'from the ground,' i.e. totally, cp. ii. 625 'ex imo verti.' The converse expression 'ruit alto a culmine Troia' (ii. 290) conveys the same meaning. The picture of the 'smoking ruin' recalls Aesch. Agam 818 seqq. 'By his smoke the conquered city is conspicuous *even yet*. Life in the ruin pants, and from the expiring ash is breathed a reek of richness' (A. W. Verrall, tr.). 'Even yet' in the latter passage explains the present *fumat* here.

Neptunia Troia: Troy is 'Neptunian,' as Neptune aided Laomedon, king of Troy, in building the walls of his city.

l. 4. **diversa**, 'we are compelled by heaven's auguries to seek divers places of exile and waste lands,' the usual lot of a conquered nation. All the survivors of Troy are the subject of *agimur*, although immediately afterwards the exiles are limited to Aeneas and his party.
[Others take *diversa* as 'remote'; cp. Tac. Ann. iv. 46 'fore ut diversas in terras traherentur.']

It may be noticed that *deserta* must be supplied with *exsilia*, and *diversas* with *terras*. This brevity of expression (viz. brachylogy) is a feature of Horace's style.

quaerere: for the inf. where *ut* with the subj. would be more regular cp. Hor. Od. i. 2. 8 'Proteus pecus egit altos | visere montes.'

l. 5. **divom**: for the old form of the gen. plur. see l. 704 *n.*

sub ipsa, 'under the *shadow* of Antandrus'; such is the force of *ipsa*, which implies close proximity.

l. 6. **Antandro**: a town at the foot of Mount Ida, remarkable for its pine forests; Thuc. iv. 52, 'Antandrus, where there was a

facility to build ships on the spot, as there was plenty of timber, and Mount Ida was near.' The modern name of its harbour is Lidja.

l. 6. **Phrygiae**: the epithet distinguishes Trojan from Cretan Ida.

molimur, 'build'; cp. i. 424.

l. 7. **incerti**, 'uncertain whither the fates are carrying us, where it is granted to us (ordained for us by fate) to settle.'

ferant, detur: the subjunctives are due to the indirect question.

ll. 8–11. 'Scarcely had the "pryme" (Chaucer) of summer set in, when my father Anchises was bidding us spread our canvas to destiny. Then, tearfully, I abandon my country's shores and harbours, and those plains where once was Troy.'

'**prima**, 'the beginning of summer,' cp. Catull. ii. 3, 'primum digitum,' the finger tip.'

et: apparently the commencement of the apodosis, *cum* in l. 10 being equivalent to 'and then' (cp. vi. 91). The constructions of *vix* are as follows: (1) *vix* in protasis, *et* in apodosis, cp. vi. 498; (2) *vix* in protasis, *que* in apodosis, cp. ii. 692 *n.*; (3) *vix* in protasis, no particle in apodosis, cp. ii. 172 *n.*

fatis, 'to spread our canvas to destiny,' is explained by *incerti*.

l. 11. **fuit**, 'the plains where once was Troy'; ii. 325 'fuimus Troes, fuit Ilium,' viz. 'is no longer.' So *vixit* was used to announce a death.

l. 12. **Penatibus**: the guardians of the home and hearth; they were in a peculiar sense the national gods of Troy. It would seem that they are to be distinguished from the *magni di*, of whom Vesta was the most important, but it is possible that there is a hendiadys here, cp. l 148 *n.* Or *et* is explanatory, in which case we should invert the clauses in English, 'and with those great gods, the Penates.'

magnis dis: the unusual spondaic ending (viz. a spondee in the fifth foot instead of a dactyl) is due to a literary reminiscence; cp. Ennius, 'dono ducite doque volentibus cum magnis dis.'

l. 13. **procul**, 'at a short distance'; Ec. vi. 16 'Serta procul, tantum capiti delapsa, iacebant.'

colitur, 'there is an inhabited land'; cp. l. 73 *n.*

Mavortia, 'sacred to Mars,' an Homeric reminiscence; cp. Il. xiii. 301, and Gray's *Progress of Poesy*,

> 'On Thracia's hills the Lord of war
> Hath curbed the fury of his car.'

l. 14. **regnata**: for this use of *regno*, which is not properly a transitive verb, and, consequently, should not admit a passive voice, cp. vi. 794, 770; Hor. Od. ii. 6. 11; iii. 29. 27; ib. iii. 30. 13 'Daunus agrestium | regnavit populorum' is a Greek construction. For other intr. verbs used passively cp. l. 690 'errata.'

Lycurgo: this use of the dative of the agent for the abl. with *a*)

after a passive verb is chiefly poetical. In prose it is found generally after a perfect participle where the dative might be explained as one of interest, e. g. Cic. Cat. i. 7 'qui tibi persaepe ad caedem constituti fuerunt.'

acri, 'savage,' as the persecutor of Dionysus when he introduced the cultivation of the vine into Thrace. The story is told in Hom. Il. vi. 130–40, 'Nay moreover mighty Lycurgus was not for long when he strove with heavenly gods, he that erst chased through the goodly land of Nysa the nursing-mothers of frenzied Dionysus; and they all cast their wands upon the ground, smitten with murderous Lycurgus' ox-goad. Then Dionysus fled and plunged beneath the salt-sea wave. . . . But with Lycurgus the gods that live at ease were wroth, and Kronos' son made him blind.' (Leaf.)

l. 15. **hospitium**, 'bound by old hospitality to Troy, their household gods in alliance'; cp. Livy v. 28 'hospitium cum eo senatus consulto est factum,' 'a league of hospitality.' From this was easily derived its concrete use (cp. *hospice*), e.g. Juv. iii. 166 and Hor. Sat. i. 5. 2 'hospitio modico,' 'a modest inn.'

l. 16. **fortuna**, 'while the destiny of Troy lasted.' *Fortuna* was familiar to Romans as the destiny of their race, and, in later times, the star of the royal house. Hence *post fortunam* Tac. H. i. 10 = 'after his elevation to the throne.'

dum . . . fuit: a rather rare use of *dum* with the perfect of duration; cp. i. 268 'dum res stetit Ilia regno.' It seems to have been common in the comic drama, cp. Plaut. Pseud. 257 'dedi, dum fuit' ('as long as I had anything').

l. 17. **moenia prima**, 'I trace the beginnings of a city.'

iniquis, 'entering (Thrace) in an evil hour'; cp. x. 380. *iniquus* 'unfair,' as in G. i. 164 'iniquo pondere rastri' ('excessive').

l. 18. 'I devise the name "Aeneadae" after my own name.' **Aeneadas**: the name of the people, not the city. Virgil may here, by an anachronism, allude to Aenus, a town at the mouth of the Hebrus (Maritza) which cannot have owed its origin to Aeneas as it is mentioned in Homer, Il. iv. 520. The connexion of Aeneas with this town, as with Aeneia in the Troad and in the Thracian Chalcidice, may have sprung from the worship of 'Aphrodite of Aeneum' who had temples in Leucas, Actium, and Ambracia.

l. 19. **Dionaeae**, 'to my mother, daughter of Dione.' Dione was mother of Venus, who is honoured here as goddess of the seashore.

divisque, 'and the other gods'; 'O Zeus and the (other) gods' is a common exclamation in Greek.

l. 20. **auspicibus**: used proleptically (i. e. denoting the result or purpose), 'that they might bless the work.'

nitentem, 'shining-white.'

l. 21. **caelicolum regi . . . taurum**, 'It became a king to sacrifice

a white bull to Jupiter, as it became a queen to sacrifice a white cow to Juno, cp. iv. 60' (Henry). For the gen. plur. in *-um* cp. l. 704 *n.*

l. 22. **tumulus**: a heap of sand piled in the course of time on the unburied body of Polydorus.

quo . . . summo, 'on the top of which'; cp. 'summus mons,' &c.

l. 23. **hastilibus**, 'bristling with spear-like wands'; cp. G. ii. 447; Milton, P. L. vii. 321, 'Up stood the corny reed embattled in her field.' To speak of the shoots as 'spear-shafts' has a special aptness here.

l. 24. **silvam**, 'the leafy-growth'; Virgil used *silva* of the growth of even small plants: cp. G. ii. 17.

l. 28. **atro . . . sanguine**, 'drops flow in black blood,' a Virgilian variety for 'drops of black blood flow.' It is interesting to compare with the following passage Spenser's imitation (*F. Q.* i. 2. 30):—

> 'He pluckt a bough; out of whose rifte there came
> Smal drops of gory bloud, that trickled down the same.
> Therewith a piteous yelling voice was heard,
> Crying, O spare with guilty hands to teare
> My tender sides in this rough rynd embard;
> But fly, ah fly far hence away.'

ll. 29–33. 'For me, a freezing shudder shakes my limbs and my chilled blood curdles from terror. And again I press on to pluck the tough fibres of a second tree, and to probe to the quick the lurking cause. As before from the bark of that second follows the black blood.'

Notice the parallelism between *rursus et alterius* and *ater et alterius*, emphasizing the fact that the result in both cases was the same.

l. 31. **lentum**, 'tough'; cp. l. 384 *n.*

convellere, 'to pluck with a *strong* pull.' Such is the force of *con-*. For the infin. constr. (= *ut* with subj.) cp. l. 4 *n.*

l. 32. **penitus**, 'probe to the bottom.' For **temptare**, 'to explore,' cp. ii. 38.

l. 34. **movens**, 'musing, pondering.'

Nymphas: viz. the Hamadryads, who had the trees under their special protection; cp. Ov. Met. viii. 741 seqq.

l. 35. **patrem**: the solemn title of any god.

Geticis = Thracian. The *Getae* really lived near the Danube, but Virgil is careless as to the exact habitation of distant and barbarous peoples.

l. 36. **secundarent**, 'praying them to make the portents propitious, and to make light the omen'; the verbs depend on the notion of 'prayer' in *venerabar*; cp. Hor. Od. i. 2. 30 'venias precamur.' *Ut* is omitted after similar verbs on the analogy of such constructions as Plaut. Men. 614 'vin hunc rogem?' 'Do you wish me to ask him?'

l. 37. 'But when I essay a third clump of spear-shafts with a still greater effort, and struggle with my knees against the resisting sand.'

l. 39. **lacrimabilis**: probably 'a weeping groan'; the term *-bilis* having an active sense; cp. 'incredibilis' (Plaut. 'unbelieving'), 'penetrabile frigus' (Virg. G. i. 93.), 'illacrimabilem Plutona' (Hor.).

l. 40. **reddita**, 'an answering voice': *re-* has a retrospect to the investigations of Aeneas; cp. l. 717 *n.*

l. 41. **Aenea**: the Greek voc., cp. l. 475, Anchisa.

iam: emphatic (= iam tandem), 'spare me now, if not before.'

l. 42. **pias**, 'spare to stain with guilt these pious hands,' which should revolt from outraging the grave of a kinsman; cp. 75.

scelerare: an antiquated word found in Catull. lxiv. 404.

l. 43. **externum**: a reference to *pias*, 'no alien am I to you, but born of Troy: it is no alien's blood that oozes from this stock.' *externus* may be supplied with *cruor*, although it is perhaps simpler to translate 'this blood you see does not flow from a tree but from a human body'; *non* qualifies the whole sentence, so that *aut* seems to be equivalent to 'neque,' as often, cp. x. 529.

l. 44. **avarum.** On this line see Sellar, 'Virgil,' p. 412 'A mature and mellow truth of sentiment, a conformity to the deeper experiences of life in every age, a fine humanity as well as a generous elevation of feeling, have enabled them (viz. Virgil's lines) to serve many minds in many ages as a symbol of some swelling thought or overmastering emotion, the force and meaning of which they could scarcely define to themselves. A striking instance of this effect appears in the words in which Savonarola describes the impulse which forced him to abandon the career of worldly ambition, which his father pressed on him in favour of the religious life. It was the voice of warning, which he ever heard repeating to him the words—"Heu! fuge crudelis terras, fuge litus avarum."'

l. 45. **hic . . . texit**, 'here was I pierced and covered beneath an iron crop of spears that has shot up in sharp javelins.'

According to Hom. Il. 20. 408 seqq., Polydorus was slain by Achilles in battle, but Virgil prefers to follow the story as told by Euripides in his *Hecuba*.

l. 46. **iaculis**: a Virgilian modal ablative.

l. 47. 'Then indeed my soul was overwhelmed by fear and perplexity.'

Tum vero marks the climax. The drops of blood fill Aeneas with curiosity: it is not until he hears the warning voice that the doubt assails him whether he must not leave the country.

ancipiti . . . formidine, 'distracting, perplexing fear,' i.e. fear mixed with doubt what to do, what course to take, whether or not to obey the warning voice and give up the undertaking and leave the country.

l. 47. **mentem**: for the acc. cp. l. 65 *n.*

l. 48. **steterunt**: cp. 679, and Spenser, loc. cit.

'Astond he stood, and up his haire did hove;
And with that suddein horror could no member move.'

The quantity *stetĕrunt* is allowed when the preceding vowel is short.

l. 50. 'This Polydorus had of yore been sent secretly by Priam, ill-fated king, with an immense weight of gold, to be brought up by the Thracian king.'

l. 51. **Threicio regi**: Polymestor who had married Ilione, the daughter of Priam.

iam, 'when he was *beginning* to despair.'

l. 52. **obsidione**, 'blockade.' A modern touch, inconsistent with the account of the manœuvres of the Greeks as told in Book ii.

l. 53. **fractae**: sc. *sunt.*

Teucrum: for the short gen. cp. l. 704 *n.*

fortuna, 'when their star set'; cp. l. 16 *n.*

l. 54. **res**, 'the fortunes of Agamemnon,' xi. 400.

victricia is treated as a neut. adj. on the false analogy of *felix.* This is a poetical and post-classical use.

l. 55. **fas**, 'snaps every sacred tie,' of hospitality, &c.

l. 56. **potitur**: cp. iv. 217. The quantity *potĭtur* varies with *potītur*, Ov. Her. 14. 113. In the particip. the vowel is always long.

Quid, 'accursed hunger of gold, to what dost thou not force human hearts?' cp. iv. 412 'Improbe amor, quid non mortalia pectora cogis?' The cognate acc. (*quid*) with *cogere* is usual, when it is a neut. pron.

There is a strange perversion of this line in Dante, *Purg.* xxii. 40 'Perchè non reggi tu, o sacra fame Dell' oro, l' appetito de' mortali?' 'Why restrainest thou not, O holy hunger of gold, the desire of mortals?'—where *sacra fame* seems to be the 'holy poverty' of theologians (A. J. Butler).

l. 57. **sacra**, 'accursed.' Originally used only of persons until Catullus applied it to things; cp. xiv. 12 'horribilem et sacrum libellum.'

l. 58. **proceres**, 'the select senate of our nation, and my father as their chief' (Conington). Anchises is the 'princeps senatus' to which council all prodigies were referred in later times.

l. 59. **sit**: the subj. in an indirect question.

l. 60. **excedere**, 'all are of one mind, to depart from the crime-stained land.' The infin. is in apposition to *animus.*

l. 61. **linqui**: the passive verb is substituted for the active to avoid monotony. The pass. voice is often found after a verb expressive of 'desire,' cp. Sall. Cat. 51. 43 'placet igitur eos dimitti et augere exercitum Catilinae.'

hospitium, 'that the scene of hospitality profaned should be abandoned'; cp. l. 15 *n.*

classibus austros, 'to indulge our fleet with the gales that wooed it'; Virgil 'dormitat' here in using the conventional *austros* for winds, as a south wind would really prevent their sailing.

l. 62. **instauramus**, 'we give Polydorus new obsequies.' *Instaurare* is 'to begin *de novo* with new strength and vigour' (Henry); cp ii. 451 'instaurati animi'; x. 543 'instaurant acies'; vi. 529 'di, talia Grais instaurate'; vii. 146 'Certatim instaurant epulas.'

et: this explanatory *et* introduces the details.

l. 63. **tumulo**, 'earth is heaped upon the old mound.'

stant is practically a perf. pass., 'are erected': cp. l. 681 *n.*

manibus: 'the spirits of the dead' who were propitiated with offerings. D. M. (i.e. *dis manibus*) is a common inscription on sepulchral urns.

arae: two altars were usually erected; cp. l. 305; Ec. v. 66.

l. 64. **caeruleis**, 'black, lustreless,' as its opposite *purpureus* = 'lustrous'; cp. 'purpureis ales oloribus,' Hor. Od. iv. 1. 10.

atra, 'the Cypresse funerall' of Spenser, *F. Q.* i. 1. 8, although Tennyson makes the epithet refer to the colour of the leaves 'dusky cypress-tree' (Eleänore).

l. 65. **de more** = *Romano more.*

solutae: practically a middle verb, a poetical but not a prose use: cp. iv. 509 'crines effusa sacerdos'; i. 713 'expleri mentem nequit ardescitque tuendo,' &c. See further l. 428 *n.*

l. 66. **inferimus**, 'we offer,' a sacrificial term. These offerings were called *inferiae.*

l. 67. **sacri**, 'of victims.'

sepulchro, 'and we lay his spirit to rest within the tomb,' it must be noted that Virgil here follows the Roman belief that the departed spirits inhabited the tomb, while in Book vi he adopts the Greek idea that they went to Hades. Roman poets often hesitate between these beliefs; cp. Prop. iv. 11. 1.

l. 68. **supremum**: a cognate acc. used adverbially: cp. vi. 50.

voce ciemus, 'we call upon the shade for the last time': this was the 'inclamatio'; cp. i. 219; ii. 97. The most celebrated expression of the *novissima verba* is Catull., ci, especially 9 10 'accipe fraterno multum manantia fletu, | atque in perpetuum, frater, ave atque vale'; cp. Tennyson, *In Mem.* lvii.

'I hear it now, and o'er and o'er,
Eternal greetings to the dead;
And "Ave, Ave, Ave," said,
"Adieu, adieu" for evermore.'

l. 69. 'Then, when first we could trust the main, and the winds had calmed the seas, and the south wind gently whispering summons us to the deep, our companions haul down the ships.'

ubi prima = *ubi primum*; cp. i. 723 'postquam prima quies epulis.' This artifice is useful in composition.

ll. 69–70. **placata . . . dant**: almost = *placant*, 'calm the seas'; cp. ix. 323 'haec ego vasta dabo'; xii. 437 'defensum dare'; Sall. Jug. 59 'dare victos.' Lucretius uses *dare* with similar boldness, e.g. ii. 311 'dat motus' = *movetur*; v. 347 'dare ruinas,' 'to fall,' *dare pausam*. In such phrases *dare* = *facere*, and it is possible that the Romans connected this *do* with the *-do* of *credo*, *abdo*, *condo*.

The winds are often spoken of as the powers that calm the sea; cp. Ec. ii. 26 'cum placidum ventis staret mare.' The explanation of the idiom is to be found in Milton, *P. L.* i. 171 'The sulphurous hail . . . *o'erblown* hath laid the fiery surge.'

lenis crepitans: for the masc. adj., where an adverb would have been more usual, cp. G. iv. 370 'saxosusque sonans Hypanis'; viii. 559 'inexpletus lacrimans.' Virgil was censured by Servius on account of this trick of style.

l. 71. **deducere**, – 'to launch.' The converse is *subducere* i. 551.

complent: sc. *navibus*.

l. 73. **colitur**, 'is inhabited': cp. Catull. lxiv. 184 'praeterea nullo *colitur* sola insula tecto' (A. Palmer's em.), and l. 13 *n*.

medio: 'far out at sea' *Medius* does not usually mean the 'centre' except when accompanied by the prep. *in*, but see l. 354.

l. 74. For the Greek rhythm (spondaic ending, and unelided vowels) cp. G. i. 281 'Ter sunt conati imponere Pelio Ossam,' where the labouring line is very effective. The mother of the Nereids is Doris. Elsewhere the penult of *Nereis* is often long (= Νηρηΐς), e.g. Catull. lxiv. 15 'aequoreae monstrum Nereides admirantes.'

Aegaeo. Neptune was specially worshipped at *Aegae* in Euboea; cp. Hom. Il. xiii. 21. 'Three strides he (Poseidon) made, and with the fourth he reached his goal, even Aegae, and there was his famous palace in the deeps of the mere, his glistering golden mansions builded imperishable for ever' (Lang).

l. 75. **quam**: viz. Delos.

pius, 'compassionate and affectionate' towards the island, on account of its having been his own birthplace; cp. l. 42 *n*. The usual story was that Delos was anchored by chains to the bottom of the sea in order that Latona might have an abiding resting-place when she became mother of Apollo.

Arcitenens, Apollo 'armed with the bow.'

l. 76. **Mycono e celsa**: Myconus is not really lofty, but 'the Latin poets are apt to call all islands high' (Wagner). The insignificant *Gyarus* has no claim either on account of its position or its size to be considered the support of Delos, but its unpleasant associations (it was a penal settlement) made it more familiar than the suitable Tenos or Syra to Roman ears.

revinxit, 'bound *securely*,' such is the force of *re-*.

l. 77. 'Granted that it should be a fixed dwelling-place, and should laugh at the winds.'

dedit, 'allowed.' Hence the infin. *coli* is regular.

contemnere ventos: a variation of the theme (as used in its musical sense) *immotam coli*.

l. 78. **placidissima**, 'hither (viz. to Delos) I am wafted, it in untroubled peace (viz. being now securely moored) welcomes us weary in its safe harbour.'

l. 80. **Anius**. The son of Apollo and Rhea and king of Delos. He is mentioned here on account of his connexion with the myth of Aeneas. His daughter Lavinia was often identified with Lavinia, the daughter of Latinus, and wife of Aeneas. For the combination of kingly and priestly offices cp. Gen. xiv. 18 'And Melchizedek king of Salem brought forth bread and wine: and he was the priest of the most high God' (Page).

idem . . . que = 'both . . . and.'

l. 81. **tempora**: for the acc. cp. l. 65 *n.*

l. 83. **hospitio**, 'in virtue of the ties of hospitality which united us.'

l. 84. **venerabar**, 'reverenced,' in Oriental fashion, with humble obeisance, as in l. 79; cp. Nepos, Conon iii. 3 'Necesse est enim, si in conspectum veneris, venerari te regem, quod προσκυνεῖν illi vocant,' 'I made salaam to (bowed before) the temple' (Henry).

l. 85. **propriam**, 'inalienable, lasting'; cp. vi. 871; Hor. Sat. ii. 6. 5 'propria ut mihi munera faxis.'

Thymbraee: from Thymbra in the Troad, where there was a shrine of Apollo.

l. 86. **genus**, 'posterity and an abiding city.'

l. 87. repeated from i. 30.

Pergama, 'preserve Troy's second citadel,' viz. those who are destined to build it.

reliquias Danaum, 'remnants left by the Danaans.'

Achilli: notice this gen. from a nom. Achilleus.

l. 88. **quem sequimur**, 'who is to be our guide?' For the vivid indic. in a question of doubt cp. Catull. i. 1 'cui dono lepidum novum libellum'; Juv. iii. 296 'in qua te quaero proseucha?' 'in what synagogue am I to look for you?' iv. 130 'quidnam igitur censes? conciditur?' 'What is your opinion? is it to be cut up?'

l. 89. **pater**: cp. l. 35 *n.*

l. 90. **vix ea fatus eram . . . visa**: sc. *sunt*. 'Scarce had I spoken when,' &c. In such cases the second clause is generally introduced by *-que* or *et*, cp. ll. 9–10 *n.*

l. 91. **liminaque**: for the ictus on a short syllable cp. G. i. 371 'Eurique Zephyrique.' This license, which occurs in Virgil sixteen times, always before double consonants except in the present pass., G. l. c. and A. xii. 363, is justified by such Homeric lines as Λάμπον τε Κλυτιόν τε. Homer lengthens such syllables only before double consonants, liquids, and sibilants, and the liquid *l* is sufficient justification here. It must be remembered that a second *que* always follows.

limina, 'the threshold of the shrine'; cp. 371.

l. 92. **Mons**: viz. Mount Cynthus.

cortina, 'the bell-shaped cover of the tripod.' Hence Ennius speaks of the 'cava cortina' (vault) of heaven.

l. 93. **submissi**, 'with low bending reverence.' Cp. Lucret. i. 92.

l. 94. **Dardanidae**: the god significantly emphasizes their origin from Dardanus, and, in *duri*, covertly alludes to the trials that await them.

stirpe: viz. 'the land which first witnessed the dawn of your race, which your ancestors inhabited.'

l. 95. **ubere laeto**: an obscure allusion to Italy, whose *uber* ('fruitful bosom') was famous; cp. i. 531; ii. 782; iii. 164.

ll. 97–8. A translation of the famous lines, Hom. Il. xx. 307, 'But now shall the might of Aeneas reign among the Trojans, and his children's children, who shall be born in after time.' It may be noted that Virgil, by substituting *cunctis . . . oris* for 'Trojans, has converted a 'prediction of the supremacy of Aeneas and his family in a revived Phrygian Troy into a promise of the Roman Empire' (Con.). However, this misinterpretation does not date from Virgil, as the Schol. on Il. l. c. mentions an ancient reading 'But now shall the race of Aeneas reign over all.' The abl. *cunctis . . . oris* is local 'on every shore.'

l. 99. **haec**: sc. *locutus est*, cp. l. 558.

exorta: sc. *ex responso oraculi.*

tumultu: the confusion was caused by the cries of those who asked 'Whither is Phoebus summoning us?'

l. 102. **volvens**: sc. *animo.*

monimenta, 'traditions stored in the memories of aged men'; cp. Plaut. Trin. ii. 2. 100 'Historiam veterem atque antiquam haec mea senectus sustinet.' Hence the regular phrase for 'since the dawn of history' was 'post hominum memoriam.' For *monimenta* = 'records,' cp. Catull. xi. 10 'Caesaris visens monimenta magni, 'records of Caesar's triumphs.' Mr. Page compares Ps. xliv. 1, 'We have heard with our ears, O God, our fathers have told us.'

l. 104. **Iovis magni**: Crete is called 'the island of great Jove' as he was born there. The 'cymbals of the Corybants' (l. 111) served to drown his cries when his mother rescued him from his father Saturn, who believed that he had devoured the son who was destined to supplant him in his kingdom: cp. Milton, *P. L.* i. 512:

> 'He from mightier Jove,
> His own and Rhea's son, like measure found;
> So Jove usurping reigned.'

l. 106. **habitant**: the subject is indefinite, 'men dwell in,' 'it has a hundred inhabited cities'; cp. l. 110. Hence the active is almost equivalent to *centum urbes habitantur*; cp. l. 686 *n*.

l. 107. **maximus**, 'the founder of our race'; cp. our 'great-grand father,' and *maiores* in Latin.

audita, 'the tale'; cp. l. 102 *n*.

l. 108. **Teucrus**: a Grk. form of the nom. for Teucer. Virgil seems to forget that *Dardanus* was the real founder of the Trojan race. According to our legend, Teucer on reaching the Troad married the daughter of Dardanus.

Rhoeteas: from Rhoeteum, a promontory on the Hellespont.

ll. 109–10. A translation of Il. xx. 216 seqq.

regno, 'for his kingdom,' the dat. of purpose.

l. 110. **steterant**, 'had been erected.'

l. 111. **Mater**, 'the mighty mother, dweller on Mount Cybele'; cp. Milton, 'Or the towered Cybele, mother of a hundred gods.'

cultrix: cp. Catull. lxi. 1 'Collis o Heliconii | cultor, Uraniae genus'; Id. lxiv. 300 'cultricem montibus Idri.'

Cybeli: *Cybelus* or Cybele was a mountain in Phrygia.

aera, 'cymbals'; cp. Ov. Fast. iv. 183 'Ibunt semimares, et inania cymbala tundent; | aeraque tinnitus aere repulsa dabunt.'

l. 112. **fida silentia**, 'hence the inviolate silence of her mysteries,' viz. the Megalesia; cp. Hor. Od iii. 2. 25 seqq.

l. 113. **leones**, 'and hence yoked lions submitted to the queen's car,' i.e. hence came the custom of harnessing lions. Lions are called the 'vaga pecora' of Cybele in Catull. lxiii. 13; cp. also Aen. x. 253; Lucr. ii. 601. The tame lions that drew her car are emblematic of the goddess's supreme civilizing power. Her worship was purely Phrygian, and it is only through a confusion of Cybele with the Cretan Rhea, and of the Corybantes with the Cretan Curetes, that Virgil is able to speak of it as having come from Crete; cp. Milton (of Rhea and Saturn), *P. L.* i. 515

> 'These first in Crete
> And Ida known, thence on the snowy top
> Of cold Olympus ruled the middle air,
> Their highest heaven.'

l. 113. **dominae**: like *era*, the proper title of Rhea.

l. 115. **Gnosia**, 'Cretan,' from the town *Gnosus*.

l. 116. **nec longo**: about 150 miles.

modo Iuppiter adsit, 'let but Jupiter be favourable to us,' an equivalent for the modern *Deo volente*. There is a special propriety in the phrase here, as Jove was the weather god; cp. Spenser, *F. Q.* i. 1. 6:

> 'And angry Jove an hideous storme of raine
> Did poure into his lemans lap so fast.'

l. 118. **meritos . . . honores**, 'due sacrifices'; cp. l. 406 *n.*

l. 119. **taurum**: cf. l. 21 *n.* Neptune and Apollo are invoked as being deities favourable to Troy.

l. 120. **nigram.** 'The colour of the lamb symbolizes the powers to whom it is offered' (Page).

hiemi, 'storm.'

l. 122. **Idomenēa**, an Homeric acc. (= Ἰδομενῆα) Idomeneus accompanied the Greeks to Troy with ninety ships. On his return he made a vow to Neptune during a dangerous tempest that if he escaped he would offer to the god the first living creature that met him on landing on the shore of Crete. This proved to be his own son. Idomeneus performed his promise, but his inhumanity made him so odious that he was driven from the country. Cp. Jephtha's rash vow.

deserta: cp. l. 4 *n.*

l. 123. **hoste vacare domos**, 'there is no enemy within the houses: the seats abandoned stand ready to our hand.'

adstare, 'to be at hand': cp. ii. 303.

l. 124. **Ortygiae**: ancient name of Delos, from the Greek word for a 'quail.'

pelago, 'over the sea,' a Virgilian locative abl.

l. 125. **bacchatam**, 'whose heights are haunted by bacchants'; cp. G. ii. 487 'virginibus bacchata Lacaenis Taygeta.' This deponent particip. used passively is not found elsewhere, but cp. l. 143 *n.*

iugis: a characteristically Virgilian abl. of respect.

viridem: from its vegetation. The assonance of Nax*on*, Olear*on*, Par*on*, seems to represent the calm monotony of the voyage over a sleeping sea.

l. 126. **sparsas**: an allusion to the islands called *Sporades*, which were often confused with the Cyclades.

l. 127. **legimus**, 'we pass by' Naxos, &c., and 'skim' the straits. The verb is thus used in two slightly different senses: cp. l. 292.

consita, 'seas thick sown with islands' (as with stars); cp. Milton, *P. L.* vii. 358:

> 'And sowed with stars the heaven thick as a field.'

The reading of almost all the best MSS. *concita*, 'the seas disturbed by many an isle,' would seem to be out of place in a description of a peaceful voyage, through the Cyclades sleeping 'on a sunnier deep.'

l. 128. **nauticus . . clamor**: perhaps the *celeusma* ('command') of the steersmen (Con.); cp. v. 140 *n.*, but more probably 'a cheer.' Ribbeck would place ll. 128-9 after l. 123, but Virgil 'according to his usual manner gratifies the impatience and curiosity of his hearers first, and, this done, returns and particularizes at leisure' (Henry).

vario, 'in varied rivalry': shouts of rivalry from all sides.

l. 129. **petamus**, 'each encourages his comrades, "For Crete and our forefathers, ho!"' (Con.)

l. 130. **prosequitur**, 'escorts'; cp. vi. 897. The line is from Hom. Od. xi. 7, where ἐσθλὸν ἑταῖρον, 'kind companion,' suggests *prosequitur*.

l. 131. **Curetum**: cp. l. 113 *n.*

l. 132. **optatae**, 'the longed-for, fated city' (Henry), not 'the city chosen with auspices' (Con.); cp. i. 172; iii. 509.

l. 133. **Pergameam**, 'I call (the city) Pergama.' *Pergameam* being an adj. with *urbem* understood, perhaps the modern Platania.

cognomine, 'rejoicing in the name corresponding' to the old name of the citadel of Troy (viz. Pergama). Such is the force of *cognomine*.

l. 134. **amare focos**, 'to cling to their domestic hearths,' 'I bid them love hearth and home' (Con.). For the infin., which is equivalent to *ut* with subj., cp. l. 31 *n.*

tectis: abl. of respect, 'to build and roof a lofty citadel,' lit. 'to raise a lofty citadel in respect of its roofs'; cp. Stat. Achill. i. 437 'galeasque attollere conis,' 'to increase the height of helmets by the addition of cones' (Henry); ii. 185.

l. 135. **fere**: this word has been suspected, but it seems to go with the whole scene 'now the colony was well nigh founded—our ships drawn up, &c.' Or perhaps it qualifies *iamque*, 'about now then our ships were beached' (Page).

136. **conubiis**. It is generally supposed that there is synizesis (*conūbjis*) here, but the analogy of *pronŭbus*, *innŭbus* would suggest the possibility of the vowel being shortened in *thesis* (viz. in the unaccented part of the foot), as the synizesis is very ugly. In the *arsis* (accented part of the foot) the vowel is, of course, long; cp. iv. 316 'per conubia nostra.' For the quaint juxtaposition of 'marrying' and 'cultivation of the soil,' Page quotes St. Luke xiv. 19 'I have bought five yoke of oxen. . . . I have married a wife, and therefore I cannot come.'

operata: sc. *erat*, 'was engaged in.'

l. 137. **iura**, &c., 'I was appointing laws, and houses; when suddenly the expanse of heaven was tainted, and a wasting sickness fell upon the limbs of men; on the trees and crops a piteous plague, a very season of death.'

l. 141. **tum**, 'furthermore.'

steriles, proleptic (i. e. denoting the result). 'Sirius parched the barren fields' (viz. 'so that they became barren'). Cf. 'strike *dumb*.'

exurere: historical infin.

l. 143. **remenso**: for the perf. particip. of a dep. verb used passively cp. ll. 125, 460, 475.

l. 144. **mari**, 'over the sea.' For the abl. see l. 124 *n.*

veniam, 'sue for a favourable answer.' The precise 'favour' is specified in the next line. *Venia* never means 'pardon' in Virgil.

l. 145. **finem**: this word is masc. or fem. in Virg.

ferat: subj. of indirect petit. depending on *veniam precari*, 'pray him of his grace to tell what end he grants to our weary state' (Papillon); cp. G. iv. 449 'lassis . . . rebus'; Plaut. Stich. iv. 1. 16 'si res lassa labat'; Hor. Od. iii. 2. 5 'trepidis in rebus.'

l. 146. **temptare**, 'whence to seek help for our sufferings.'

l. 148. **effigies... Penates**: a hendiadys (cp. l. 223 *n.*), 'the sacred appearances (not 'material images') of the Phr. P.' or *-que* is explanatory, 'the Phr. Penates, those sacred appearances' (see l. 12); cp. Lucan vii. 9 'nam Pompeiani visus sibi sede theatri | innumeram effigiem Romanae cernere plebis' (Henry). Tennyson makes a characteristic use of this scene, cp. *On a Mourner*:

> 'Thro' silence and the trembling stars
> Comes Faith from tracts no feet have trod,
> And Virtue, like a household god
> Promising empire; such as those
> Once heard at dead of night to greet
> Troy's wandering prince, so that he rose
> With sacrifice, while all the fleet
> Had rest by stony hills of Crete.'

l. 150. **visi**: sc. *sunt.*

adstare, 'to stand beside me'; cp. l. 123 *n.*

l. 151. **multo manifesti lumine**, 'palpable in the vivid (supernatural) light.' The clearness of this light distinguished a vision from a mere dream. Cp. Leigh Hunt's *Abou Ben Adhem*:

> 'Awoke one night from a deep dream of peace
> And saw within the moonlight in his room
> Making it rich, and like a lily in bloom,
> An angel,' &c.

l. 152. **insertas**, probably 'through the unbarred windows' (cp. *consertus*, 'barred'). A strange variation, with an entirely different

sense, of Lucr. ii. 114 'inserti fundunt radii per opaca domorum,' 'The rays are let in and pour sunlight through the dark chambers of the house.' For the negative *in*-, which is rarely compounded with an adjective that in form is a participle (of *inserere*), cp. Prop. ii. 34. 70 'missus et impressis haedus ab uberibus,' 'the kid sent from the udder it had not pressed.'

[Henry translates 'through the window sashes hung on their hinges' (lit. 'let into the wall'): holding that, as in modern Italy, the window-frames were removed during the day, and replaced at night.]

l. 153. **adfari**: historical inf. frequent in animated language describing a scene. It is not found in elegiac verse.

l. 154. 'The answer which A. means to give you if you reach Ortygia, he delivers now.' The fut. particip. with *est* is almost equivalent to the pres. subj. *dicat*, but is more vivid. The protasis here is implied in *delato* (= *si delatus fueris*).

canit: of solemn formal utterance; cp. ii. 124; iii. 183, 444, &c.

ultro = '*proprio motu*,' 'on his own initiative.'

l. 158. **idem** (= **iidem**), 'likewise' (lit. 'the same persons').

l. 159. **urbi**: the 'city' *par excellence*, viz. Rome, 'the Eternal City.'

magnis: the *magni Penates* of ix. 258. 'The mighty walls' are the city of Lavinium, the 'cunabula' of Rome; or rather Virgil is thinking of the Eternal City itself.

160. **fugae laborem**, 'the fatigues of exile.'

l. 162. **Cretae**: locative case used in dealing with 'towns or small islands.'

ll. 163–6 a duplicate of i. 530–3. The directions now given seem superfluous after ii. 788 seqq., but see l. 7 *n*.

Hesperiam, 'the western land,' to a Greek Italy, to an Italian Spain.

l. 164. **antiqua**, 'a land of old renown.'

ubere. On the fruitfulness of Italy see l. 95 *n*.

l. 165. **Oenotri**: acc. to ancient tradition, a colony of Arcadians was conducted to the South of Italy by one *Oenotrus*, son of Lycaon, King of Arcadia. From him Italy was called *Oenotria* in the poets. The name is probably derived from *Oinos*, 'wine,' wine being the chief product of this part of Italy.

minores, 'a later generation.'

l. 166. **ducis**: viz. Italus, the King of the Sicels (Thuc. vi. 2). Modern philologists follow Varro in connecting *Italia* with *vitulus* 'a calf': a derivation which has been proved by the inscription *Viteliū* on Oscan coins.

gentem, 'the land.'

l. 167. **propriae**: cp. l. 85 *n.*

ll. 167-8. **Iasius pater**: *pater* is a title of dignity (cp. l. 35 *n.*) and need not imply that *Iasius* was the father of *Dardanus*. According to one legend, Dardanus and Iasius were brothers, and so Virgil may have thought himself justified in attributing the foundation of Troy to both, although the general belief was that *Dardanus* settled in Phrygia (where according to the legend followed by Virg. in l. 108, he married the daughter of Teucer) and *Iasius* in Samothrace.

l. 168. **quo**: the sing. pron. seems to refer to both antecedents (= *unde*).

l. 170. **refer**: '*duly* deliver.' For the force of *re-*, cp. l. 333 *n.*

Corythum: a town in Etruria, better known by its other name Cortona. According to a legend, which Virgil follows, *Corythus*, its founder, was the husband of Electra, Dardanus's mother by Jupiter. Here *Corythus* is put for Etruria, or rather for Italy.

requirat: obl. petitio depending on *dicta* (169). It is the Latin idiom to connect with the body of the sentence words which in English would be placed within inverted commas; cp. Ec. i. 5 'formosam resonare Amaryllida,' 'to re-echo (the words) beautiful Am.,' and Calpurn. Ec. iv. 97 'audito Caesare,' i. e. audito nomine 'Caesar.'

l. 171. **Dictaea**, = 'Cretan,' from Mount Dicte in Crete.

attonitus: much stronger than its English derivative, = 'paralyzed,' cp. Milton, *P. L.* i. 265

> 'The associates and copartners of our loss
> Lie thus astonished on the oblivious pool.'

l. 173. **sopor**, 'what I saw was not all a dream'; cp. viii. 42 'ne vana putes haec fingere somnum.' Virgil is translating Hom. Od. xix. 547 *οὐκ ὄναρ, ἀλλ' ὕπαρ ἐσθλόν*, 'not a dream, but a true vision.'

illud, 'all that I saw'; a vague use of the pron., which otherwise would have been attracted to the predicate *sopor* (*non erat ille sopor*); cp. l. 558 *n.*

l. 174. **velatas**: sc. *vittis*, 'wreathed with fillets.'

praesentia, 'before my eyes,' 'real.'

l. 175. **tum**, 'furthermore.' The sweat shows the powerful effect of the vision, and is a further proof that 'it was not all a dream.'

manabat, 'oozed'; cp. l. 43 *n.*

l. 176. **supinas**: cp. Hor. Od. iii. 23. 1 'Caelo supinas si tuleris manus'; viz. 'held with the palms uppermost.'

l. 178. **intemerata**, 'unmixed and choice' (Con.).

focis: the household gods were guardians of the 'hearth.'

honore: cp. l. 118 *n.*

l. 179. **certum**: a poetical variation of usual idiom *certiorem facio*, 'I inform.'

ordine = *rite*.

l. 180. **ambiguam**, sc. *esse*, 'double' or 'doubtful pedigree,' which might be referred to Teucer of Crete (l. 107) or Dardanus of Ausonia; cp. 'Ambiguam Salamina,' Hor. Od. i. 7. 29, viz. Salamis, which might be referred to Greece or Cyprus.

l. 181. **novo veterum**, 'his own strange—unprecedented—mistake about places long familiar.' *Novus* is 'not new in point of time, but new in point of frequency' (Henry), and so apologizes for the error on the ground that it was not *inveteratus*. The antithesis of 'new' and 'old' is familiar; cp. *Lear*, i. 2—

> 'Thus Kent, O princes! bids you all adieu,
> He'll shape his old course in a country new.'

l. 182. **exercite**, 'still vexed by the fates of Troy,' which were proverbial; cp. i. 431 'apes . . . exercet sub sole labor.'

l. 183. **canebat**: cp. l. 155 *n.*

l. 184. **repeto**, 'I remember'; in prose 'repeto memoria.'

debita, 'due by fate.'

l. 185. **vocare**, '"she often called for Hesperia" as a prophetess might invoke a fixed yet apparently lingering destiny' (Con.).

l. 187. **crederet**: for the dubitative subjunctive in past time (as *quis credat?* 'Who is to believe?' of present time), cp. Ec. iii. 21 'An mihi cantando victus non redderet ille . . . caprum?' In English, looking at the act from the point of view of the present time, we should translate, 'Who could have believed?' and not, 'Who could think so in those days?' which is the Latin idiom.

vates: emphatic 'could Cassandra have influenced any one in those days with her prophecies?' Cassandra prophesied truly but no one ever believed her. Such was Apollo's punishment for her treachery to him. See ii. 246-7.

l. 188. **moniti**: viz. *a dis Penatibus*.

meliora, 'the better counsels.'

l. 190. **paucis relictis**: the foundation of Pergama in Crete was attributed to Aeneas (l. 133 *n.*). This sentence partially explains the 'diversa exsilia' of l. 4 (see *n.*).

l. 191. **currimus aequor**, 'we speed over the seas'; this accusative of 'the space traversed,' after an intransitive verb is a familiar Greek construction. In Latin it is comparatively rare, and seems to be formed on the false analogy of such an idiom as Cic. Off. iii. 10. 42 'qui stadium currit,' where the acc. is cognate. Instances with *navigo* are more common; cp. i. 67 'gens inimica mihi Tyrrhenum navigat aequor.' So too *nato*; cp. G. iii. 260 'nocte natat caeca serus freta'; Ov. Tr. v. 2. 25 'quot piscibus unda natatur'; *erro*, cp. l. 690 'errata litora.'

l. 192 seqq. These lines are literally translated from Hom. Od. xii. 403-6 'But now when we left that isle nor any other land appeared,

but sky and sea only, even then the son of Kronos stayed a dark cloud above the hollow ship, and beneath it the deep darkened' (Butcher and Lang).

l. 194. **caeruleus**, 'black,' 'lurid'; cp. l. 64 *n.*

l. 195. **hiemem,** 'bringing darkness and storm.'

inhorruit, 'grew crisped'; cp. Catull. lxiv. 270 'horrificans Zephyrus proclivis incitat undas,' 'ruffling Zephyrus stirs the waters into sloping ridges.' Swinburne, *Tristram in Lyonesse*, vii—

> 'As ripples reddening in the roughening breath
> Of the eager East';

Tennyson (*Lady of Shalott*)—

> 'Little breezes dusk and shiver
> Thro' the wave that runs for ever.'

tenebris, 'the waves grew dark and roughened' (lit. 'bristled with darkness,' a modal abl.).

ll. 196, 197. **surgunt aequora**: 'the level surface of the sea rises into towering waves.' There is a contrast between *aequora* and *surgunt.*

l. 197. **gurgite**, 'water'; *gurges* is used of any body of water.

l. 198. **involvere**, 'have veiled the light of day.'

l. 199. **abruptis**: i. e. 'the thick clouds are broken to let the lightning through'; 'fire flashes momentarily from the riven clouds'; cp. Sil. Ital. i. 135 'ruptoque polo micat igneus aether'; Milton, *P. R.* iv. 410—

> 'The clouds
> From many a horrid rift abortive poured
> Fierce rain with lightning mixed, water with fire
> In ruin reconciled.'

This line was suggested by Lucr. ii. 214 'nunc hic, nunc illic, abrupti nubibus ignes | concursant,' where the meaning is slightly different, Lucretius believing that lightning was produced by the concussion of the clouds.

l. 200. **caecis**, 'we wander among the blind waves,' probably a poetical variation for 'we wander blindly over the waves,' but cp. Tennyson—

> 'The blind waves feeling round his long sea-hall
> In silence.'

l. 201. **negat**: notice the omission of the personal pronoun (viz. *se*) where there is no ambiguity; cp. l. 603.

l. 202. 'Says that he cannot distinguish . . . nor remember'; **meminisse** seems to mean 'recognize as before.'

Palinurus: the pilot of Aeneas's ship. For his subsequent adventures see v. 835 seqq., vi. 337 seqq.

l. 203. **adeo**, 'three dreary suns, blotted by blinding darkness, we wander on the deep' (Con.). *Adeo* usually emphasizes pronouns (Ec. iv. 11 'teque adeo') or numerals (vii. 629 'quinque adeo,' 'as many as five').

incertos: viz. it was so dark that it was doubtful whether there was a sun or not.

l. 206. **aperire**: sc. *se*; cp. ll. 275 and 291.

fumum, 'to send up curling smoke,' the sign of human habitation.

l. 207. **cadunt**, 'the sails collapse' from want of wind; cp. Ov. Fast. iii. 585 'vela cadunt primo, et dubia librantur ab aura; findite remigio navita dixit aquas.' 'The sails sink at first and flap in the fickle air; "Cleave the water with the oars," said the sailor.' Or 'our sails are at once lowered.'

insurgimus, 'we rise on to our oars' (from our seats), as unskilful oarsmen sometimes do in 'going forward'; cp. v. 189. Henry thinks that this is done 'in order that the weight of the bodies (of the oarsmen) returning to their places may be added to the force with which they pull the oar.'

l. 208. **verrunt**, 'tear' the surface of the water; cp. Catull. lxiv. 7 'caerula verrentes abiegnis aequora palmis,' 'tearing the black surface with blades of pine.'

l. 209. **Strophadum**: two little islands between *Zacynthus* (*Zante*) and the mainland of Greece, also called *Plotae*. They received their first name from the fact that here Zetes and Calais *turned back* (from στρέφειν, 'to turn') from their pursuit of the Harpies: cp. Apoll. Rhod. 2. 296–7 'and so it is that men call those isles "the isles of turning" although aforetime they called them "the floating isles" (*Plotae*).'

l. 210. **excipiunt**, 'welcome' after the storm. *Excipere* means 'to receive in succession'; cp. l. 318.

stant: almost = *sunt*, but emphasizes the permanence of the name; cp. l. 63 *n*.

l. 211. **insulaĕ**: for the short thesis in a hiatus cp. l. 74 *n*.; Ec. ii. 65; iii. 79; vi. 44; G. i. 281, 437, etc.; Lucr. vi 743 'remigĭ oblitae.' This licence is rare in earlier poets but 'Virgil brought the bad habit somewhat more into fashion' (Munro).

Ionio, 'the Ionian Sea.'

l. 212. **Harpyiae**: in Hom. (e.g. Il. xvi. 150) the Harpies are 'storm-goddesses,' hence their names Podarge, ('swift-footed') Aello ('stormy'), Ocypete ('swift-flying'), Celaeno ('the gloomy').

Phineia: an allusion to Apoll. Rhod. ii. 178 seqq., where Zetes and Calais deliver Phineus, son of Agenor, the king of Salmydessus from the Harpies who tormented him for depriving of their eyes the children of his first wife. Phineus's second wife was Idea,

daughter of Dardanus, and so Virgil may wish here to allude to the connexion between the legends of Phineus and Dardanus.

l. 213. **clausa**: viz. when they were expelled from his house.

l. 214. **tristius**, 'more grim.'

l. 215. **ira deum**, 'vengeance of heaven'; a daring expression, the cause ('divine rage') being substituted for its instrument. So Tennyson, conversely (*Dream of Fair Women*):—

'The bright death quiver'd at the victim's throat.'

l. 216. **virginei**, 'the birds had virgins' faces.' In form, the sentence resembles Lucr. iv. 731 'Cerbereasque canum facies.'

l. 217. **uncae**, 'taloned hands.'

l. 219. These lines are from Hom. Od. xii. 261. 'Thereafter we soon came to the fair island of the god; where were the goodly kine, broad of brow, and the many brave flocks of Helios Hyperion.'

delati, 'coming to land.' The shore is looked upon as lower than the high sea, cp. ll. 154, 441.

l. 220. **laeta**, 'in good case.' Servius quaintly observes that in the case of animals, 'laetitiam pingue corpus ostendit, non mens ut in hominibus.'

l. 221. **caprigenum**: neuter adjective; an archaic phrase from Pacuvius.

nullo custode, 'without a guard,' abl. of circumstance. This should have shown they were sacred.

l. 223. **in partem praedamque**, 'to his share of the booty'; a good instance of hendiadys, which is a rare idiom, except in Virgil, until the age of Tacitus; cp. l. 148; Ec. viii. 95 'herbas atque . . . venena'; G. ii. 192 'pateris libamus et auro'; Aen. i. 61 'molemque et montes imposuit.'

l. 224. **toros**, 'heaps of turf' to recline on; cp. v. 388; vi. 674.

l. 225. **lapsu**, 'flying.'

ll. 225 seqq., from Apoll. Rhod. ii. 187 seqq.

l. 227. **foedant**: cp. l. 241 *n.*; cp. Tennyson, *To J. M. K.*—

'A soldier-priest
To scare church-harpies from the master's feast.'

l. 228. **tum**, 'furthermore.'

ll. 229–30. Almost a duplicate of i. 310–11: **horrentibus**, 'shivering shade.' Imitated by Milton, *Comus*, 38 and 429:

'This drear wood,
The nodding horror of whose shady brows
Threats the forlorn and wandering passenger.'

'By grots and caverns shagged with horrid shades.'

l. 231. **reponimus**, 'we sacrifice a second time.'

l. 232. **diverso**, 'from an opposite quarter of the sky.' The adjective is used as a substantive, cp. ll. 192, 208, 211, 315, 354, &c.

l. 234. **capessant**: the subj. in indirect command after *edico*, 'I command'; cp. l. 36 *n.*; x. 258 'edicit, signa sequantur.' This construction is rare in Cic. (Fam. xi. 6. 2 'cum . . . edixissent, senatus adesset'), but common in Livy, e.g. iii. 20; v. 20; xxviii. 11. The construction is changed to the infinitive in the next line, which follows *edico* in the sense of 'I declare' (Zeugma).

ll. 236–7. **ac**, 'not otherwise *than* they are ordered'; cp. the use of *ac* after *idem*.

tectos . . . latentia, 'place in concealment,' a good instance of prolepsis, cp. ll. 20, 141 *nn.*

l. 238. **dedere**: almost = *fecere*; cp. l. 70 *n.*

l. 239. **Misenus**: the trumpeter of Aeneas, son of Aeolus the god of the winds. He was really a personification of headlands beaten by the winds. At Cumae he was said to have been Ulysses' trumpeter, but when the Aeneas myth became dominant in Italy, he was transferred to the latter (Benoist). Cp. vi. 164–5 *nn.*

l. 240. **aere cavo**: lit. 'hollow brass'; the 'sonorous metal' of Milton, *P. L.* i. 540.

l. 241. **obscenas**, 'ill-omened'; cp. G. i. 470.

foedare, 'to spoil with the sword'; the infinitive is in apposition to *nova proelia*; cp. G. iv. 554. For the verb cp. ii. 55 'ferro Argolicas foedare latebras'; Plaut. Amph. 90 'foedant et proterunt hostium copias | iure iniustas.'

l. 243. **celerique**: *que* after *nec* marks a contrast, 'but.'

l. 246. **infelix**, 'prophet of ill'; cp. ii. 245.

rumpit . . . vocem: the acc. marks the result. 'She broke silence, and the result was a voice.'

l. 247. **etiam**: emphasizes *bellum*, 'are you minded even to go to war?' Notice the indignant repetition of *bellum*.

l. 248. **Laomedontiadae**: the word is scornful, on account of the treachery of Laomedon towards Apollo and Neptune, in defrauding them of the stipulated reward for building the walls of Troy; cp. l. 3 *n.*

l. 249. **patrio**, 'ancestral.' It may be noted that the lady exaggerates. In no sense were the *Strophades* the 'ancestral home' of the Harpies.

l. 250. **animis**: although this word goes with *accipite* (cp. v. 304), still *figite* is a translation of Hom., 'But do thou implant it in thy mind.'

l. 252. **Furiarum**: notice that Virgil confounds the Furies and the Harpies, since both were 'most lothsom, filthie, foule, and full of vile disdaine' (Spenser, *F. Q.* i. 1. 14).

l. 252. **maxima**, 'eldest' (sc. *natu*).

l. 253. **cursu petitis**, 'for Italy, I know, you are crowding all sail: well, the winds shall be at your call as you go to Italy' (Con.). For *vocatis* cp. iv. 223; v. 211; viii. 707.

l. 254. **Italiam**: this local acc. of a country, on the analogy of the acc. 'of towns and small islands,' is not uncommon in poetry; cp. Ec. i. 65 'pars Scythiam et rapidum cretae veniemus Oaxen'; Aen. i. 2; vi. 696 'tua me imago haec limina tendere adegit'; vi. 542 'Elysium'; ix. 100 'Laurentia arva'; see further l. 601 *n*. In classical prose there are but two instances, both of the same word *Aegyptum*, Cic. N. D. iii. 22; Caes. B. C. iii. 106; cp. further Milton, *P. L.* ii. 409 'Ere he arrive The happy isle.' For the ironical repetition of *Italiam* Mr. Page quotes Acts xxv. 12, 'Hast thou appealed unto Caesar? unto Caesar shalt thou go.'

l. 255. **datam**, 'assigned by destiny, fated.'

l. 256. **dira**, 'monstrous.'

iniuria caedis, 'your murderous wrong against us' (Con.); *caedis* is explanat. gen. or gen. of apposition; cp. *flos violae*, *vitium ignorantiae*, and the like. In *caedis* the will is put for the deed. Cp. 'So those two brothers with their murdered man Rode past fair Florence' (Keats, *Pot of Basil*).

l. 257. **ambesas . . . absumere**, 'to gnaw and consume' (*ambedere et absumere*); cp. i. 29 seqq. 'iactatos . . . arcebat' = *iactabat et arcebat*.

subigat: the subj. is necessary as the event is 'expected and purposed' (Roby § 1672; cp. i. 192 'nec prius absistit, quam septem ingentia fundat | corpora humi.'

For the fulfilment of the prophecy, see vii. 122 seqq. where it is attributed to Anchises.

malis, 'jaws' (= *maxillis*).

l. 260. **deriguit**: *de-* has an intensive force.

animi, 'courage' in the plur.

armis: with *armis* we must understand from *exposcere* some word meaning 'to wrest'; the sense is 'not with arms but with prayers they bid me seek peace' (from their assaults).

l. 262. **sint**: subj. in virtual *oratio obliqua*.

l. 263. **et**, 'thereupon'; cp. l. 9 *n*.

passis, 'having extended his hands'; perf. particip. pass. from *pando*.

l. 264. **indicit**, 'bids the due sacrifices be offered.'

l. 266. **placidi**, 'appeased'; cp. Ter. Ad. 534 'quum fervit maxime tam placidum quasi ovem reddo.'

l. 267. **excussos . . . laxare**, 'to free and shake loose the sheets,' viz. the ropes (πόδες) fastened to the lower extremities of the sail, which would lie in a coil when the sails were furled.

l. 269. From Hom. Od. xi. 10 'And the wind and the helmsman guided our bark.'

l. 270. **Zacynthos.** Notice that the vowel remains short before the double consonant Z, which seems to have been pronounced like S. The modern name of Z. is Zante.

l. 271. **Dulichium**: now Neochori.

Same: in later days Cephallenia.

Neritos: Virgil seems to consider *Neritos* an island. It was really a mountain in Ithaca (Od. ix. 22; xiii. 351).

l. 272. **Laertia regna**, 'the realm of Laertes' (the father of Ulysses; 'a rugged isle but a good nurse of noble youths' (Od. ix. 27); cp. Tennyson, *Ulysses*—

> 'It little profits that an idle king,
> By this still hearth, among these barren crags,
> Match'd with an aged wife, I mete and dole
> Unequal laws unto a savage race.'

l. 273. **Ulixi**: for the gen. cp. l. 87 *Achilli*.

l. 274. **Leucatae**: the promontory of the isle Leucate, now Santa Maura (Cape Dukato).

l. 275. **formidatus Apollo**: viz. the temple of Apollo at the entrance of the Gulf of Arta. It is mentioned in compliment to Augustus, who founded a temple there after the battle of Actium. There was another temple on Cape Leucas, to which the epithet *formidatus nautis* would better apply, but l. 280 proves that the *parva urbs* must have been Actium.

nautis: for the dat. of the agent cp. l. 14 *n*.

aperitur: in nautical language 'we open Cape Actium'; cp. l. 530; Livy xxii. 19 'nondum aperientibus classem promontoriis.'

l. 277. This line is repeated in vi. 901.

In anchoring the sterns lined the shore, the prows being turned towards the sea.

l. 279. **lustramur**: middle, 'we purify ourselves in honour of Jove,' being polluted by the *immundus tactus* of the Harpies. Some Edd. see in this word an allusion to the *lustratio populi Romani* which took place at the time of the *Census* in every fifth year. This was the fifth year since Aeneas had left Troy.

Iovi: as being the greatest of the *numina magna*, l. 264.

votis, 'votive offerings.'

l. 280. **Actia** = *Actiaca*. For a subst. used as an adj. cp. Hor. Od. iv. 4. 38 'Metaurum flumen'; ii. 9. 21 'Medum flumen'; A.P. 18 'flumen Rhenum'; Tac. Hist. iv. 12 'mare Oceanus.' Notice the delicate flattery of Augustus in referring to distant antiquity the origin of the Actian games founded by himself after the victory of Actium.

celebramus: *celebrare* orig. meant 'to crowd, to fill'; cp. Lucr.

i. 4 'quae terras . . . concelebras,' 'who fillest with thy presence.' Here, 'we make the shores of Actium gay.'

l. 281. **oleo labente**, 'practise the games of our old land, all slippery with oil' The oil was used in anointing the bodies of the wrestlers. The plur. *palaestras* shows that the reference here is not to wrestling merely.

l. 282 **evasisse.** Notice the poetical acc. with this verb (instead of the abl.); cp. G. iv. 485 'casus evaserat omnes.'

l. 284. **annum**: acc. of space traversed, the 'year' being put for the distance completed in the year; 'the sun completes its great orbit.'

l. 286. **aere cavo**, 'a shield of hollow brass, once carried by the mighty Abas, I fasten on the door that faces us, and I mark the deed with this motto' (on the shield).

Abantis: the only Abas known to fame was the early King of Argos, whose shield was borne in procession by the victors in the games of Argos. But the mention of this mythical person would be an anachronism here.

l. 287. **adversis**, 'the doors facing me,' viz. the entrance of the temple.

carmine, 'an inscription,' not necessarily in verse. Notice that in such formulae, the verb is generally omitted.

l. 288. With **de Danais** understand *detracta.*

l. 290. **feriunt**: from Hom. Od. ix. 103-4, 'Soon they embarked and sate upon the benches, and sitting in order they smote the grey sea with their oars,' lines that reappear in Tennyson's *Ulysses*—

'Sitting well in order, smite
The sounding furrows.'

l. 291. **aërias**, 'we hide from view the fading hills of Phaeacia'; cp. G. iii. 474 'aerias Alpes.' *Aerius* expresses the effect of distance on objects; cp. Campbell, *Pleasures of Hope* 'whose sun-bright summit *mingles with the sky*'; Livy xxi. 32 'ex propinquo visa montium altitudo nivesque prope caelo immixtae' (Churton Collins, *Illustrations of Tennyson*, p. 161 *n.*); cp. l. 680 *n.*

abscondimus: a nautical word the converse of 'aperire,' l. 275; Hor. Od. i. 37. 23 'nec latentes | classe cita *reparavit* oras' shows another converse expression, if Prof. Palmer's interpretation is correct.

Phaeacum: the mythical inhabitants of Corcyra (Corfu).

arces, 'mountains'; cp. G. i. 240.

l. 292. **legimus**: cp. l. 127 *n.*

portu: (=*portui*) an archaic dat., originally a locative or instrumental.

l. 293. **Chaonio**: the 'Chaonian harbour' is *Pelodes*, near *Buthrotum.*

celsam: Buthrotum (now Butrinto) is not really 'lofty,' but in ancient times cities were usually erected on eminences, for the sake of security, and so 'lofty' comes to be a perpetual epithet of a city. On the south coast of Sicily no mountain peak is without its village.

l. 294. **occupat**, 'first reaches our ears.' The unexpected character of the tidings is expressed by the verb which is used in the sense of 'to anticipate.'

l. 295. **Helenum.** After the destruction of Troy Helenus fell to the share of Pyrrhus, son of Achilles, and warned him of the impending tempest that was to destroy the Greek fleet on its return from Troy. Pyrrhus returned safely by land to Epirus, and, in gratitude for his escape, recompensed Helenus with the hand of Andromache, and a portion of Epirus as his kingdom, when he went to Sparta to woo Hermione.

l. 296. **coniugio**: = *coniuge*, ii. 579.

Aeacidae: Aeacus was Pyrrhus' great grandfather.

l. 297. **patrio**, 'a husband of her own nation'; Andromache was the daughter of Eetion, King of Cilician Thebe (Hom. Il. vi. 395).

cessisse, 'became the property of'; cp. l. 333; xii. 17; Tac. Ann. i. 1 'Lepidi atque Antonii arma in Augustum cessere.'

l. 298. **amore**, 'longing,' governing the infinitive in the next line.

l. 301. **sollemnes**, 'customary.'

cum, 'I leave the harbour, &c., at the very moment when Andromache was making her offerings.'

l. 302. **falsi**, 'pretended, fictitious'; cp. i. 684.

l. 303. **libabat**: possibly there is a zeugma, *dapes* meaning 'libations,' (of honey and milk) and *et* (explanatory) introducing an apposition, 'the offerings of sorrow': but it is more probable that *libabat* = 'offered,' and that *dapes* means 'funeral meats'; cp. vi. 225.

cineri: as the *tumulus* was a cenotaph, *cineri* seems out of place.

l. 305. **geminas**: cp. l. 63 *n.*

causam lacrimis, 'a pretext for tears': viz. which she might visit and weep; cp. Petron. 117. 6 'Ne . . . sepulcrum quotidie, causam lacrimarum, cerneret,' where the more common construction of *causa* is substituted. For the dative cp. iv. 290; Ov. Med. Fac. 48 'et veniet rugis altera causa dolor,' 'grief will come, another cause of wrinkles.'

l. 307. **monstris**, 'scared by the mighty portent'; she believes that Aeneas was a vision sent to warn her.

l. 309. **labitur**, 'faints'; like *linquor*, Ov. Her. ii. 130 'linquor et ancillis excipienda cado.'

longo . . . tempore, 'after a long interval.'

l. 310. **vera**, 'is it a real face that I see? Dost thou really bring

me news?' lit. 'Dost thou present thyself here a real face, a true messenger.' As *vera facies* is the 2nd predicate, one would expect the acc., but Virgil often substitutes the nom. from motives of convenience; cp. i. 314 'Cui mater media sese tulit obvia silva' (= obviam).

l. 311. **lux alma,** 'the kindly light of life.'

l. 314. **subicio,** 'reply.'

hisco, 'gasp a few broken words'; *hiscere*, 'to open the lips.' For *raris* cp. l. 411 *n*.

l. 315. **extrema** = *per summa pericula.*

duco, 'I draw out the thread of life, lengthen my life.'

l. 316. **vera,** 'you see flesh and blood' (not a phantom).

l. 317. **deiectam,** 'On what chance fallen from where your first husband throned you?' (Con.). *Deiectam coniuge* is justified by the analogy of *deiici spe* (Tennyson, 'fallen from hope and trust'), *honore*, etc., and *excipit*, 'receives in succession' (cp. l. 332), although Virgil, after his manner, also glances at the real meaning of *deiectam*, 'fallen from a height'; cp. *Hamlet* i. 5—

> 'O Hamlet, what a falling-off was there,
> From me, whose love was of that dignity
> That it went hand in hand even with the vow
> I made to her in marriage, and to decline
> Upon a wretch, whose natural gifts were poor
> To those of mine!'

l. 319. **Hectoris Andromache?** From their position, at once concluding a sentence and commencing a line, these words have a strange pathos: 'has fortune smiled on thee as thou deservest, Hector's own Andromache?' The possessive genitive is more endearing than *coniux Hectoris Andromache*; lines 317–8 contain two separate questions, implying 'in what condition good or bad do I find Andromache,' which are repeated in 'Pyrrhin conubia servas?' 'Art thou *still* the wife of Pyrrhus?' It will thus be seen that *ne* qualifies in sense not the word to which it is attached, but *servas*, in accordance with the Latin idiom; cp. ii. 738 'fatone erepta Creusa | substitit.' For the possessive gen. cp. Tac. Ann. iv. 11. 5 'Apicata Seiani.'

Conington's reading *Hectoris Andromachen*, would give the same sense, but it receives practically no MSS. support. If, with Servius, we connect *Hectoris Andromache* with the following words, the pathos due to their emphatic position is diminished, and Andromache's first marriage is brought into invidious contrast with her second unhappy marriage.

l. 321. **una,** 'happy beyond all the daughters of Priam.' *Unus* often emphasizes a superlative, or a superlative idea (here *felix ante alias*), ii. 426 'justissimus unus.' For Polyxena's death see Eur.

Hecuba, where it is said to have taken place in the Thracian Chersonese, not 'beneath the walls of Troy' as here.

l. 322. **tumulum**, viz. 'the tomb of Achilles.'

l. 323. **sortitus**, 'the chances of the lot' by which the captives were divided.

l. 326. **stirpis . . . iuvenemque superbum** : *que* ('explanatory' introduces a clause which is really in apposition to *Stirpis A. f.*; cp. l. 301 *n*. In English we should invert the clauses; 'the insolence of that proud youth, the breed of Achilles,' viz. Pyrrhus.

l. 327. **enixae tulimus** : *enitendo tulimus*; cp. l. 257 *n*. The misery of her condition was aggravated by the birth of a child (Molossus).

l. 328. **Ledaeam** : Hermione was the only daughter of Menelaus and Helen, the daughter of Leda.

Lacedaemonios : this epithet was of evil savour since the sin of Helen, who says in Tennyson's *Dream of Fair Women* 'Where'er I came I brought calamity.'

l. 329. **famulo famulamque**, 'a thrall and to be the mate of a thrall.'

l. 331. **coniugis**, 'his bride' that was to be (viz. Hermione).

furiis, 'the Furies avenging his guilt (matricide)'; cp. i. 41 'furias Aiacis Oilei'; x. 86. Cp. Macaulay, *Lays*—

'The Furies of thy brother with me and mine abide.'

l. 332. **excipit**, 'surprises,' a hunting term used of an ambush or snare; cp. Ec. iii. 18 'caprum | excipere insidiis.'

incautum : his 'security' is explained by the next words. The words are intended to recall ii. 663 'patrem qui obtruncat ad aras.' Pyrrhus murdered Priam at the altar, and he was doomed to meet his own death in a similar holy place. Pyrrhus was slain at Delphi, near the altar which he had erected to his father.

l. 333. **reddita**, 'assigned as his due,' a common meaning of *re-*; cp. Juv. i. 93 'horrenti tunicam non reddere servo'; Lucr. ii. 65; cp. l. 717 *n*.

cessit, 'fell to Helenus.'

l. 334. **cognomine**, 'by a *like* name'; cp. l. 133 *n*.

l. 335. **Chaon** : the existence of this hero is as doubtful as that of Italus (cp. l. 166 *n*.). *Chaones* is as old a name as *Pelasgi*, with whom tradition connected them.

l. 339. **vescitur aura**, 'feeds on air,' viz. 'lives,' air being regarded as one of the sources of life. Henry tr. 'sees the light,' as 'air' and 'light' are often confounded; cp. l. 600 *n*.

l. 340. **quem tibi iam Troia . . .** : the only instance in Virgil of a hemistich incomplete in sense. There seems to be a considerable

lacuna here, as Andromache shows by her next question that she knew of the death of Creusa.

l. 341. **tamen,** 'Has he any care for his mother after all though lost?' a good instance of the 'compensatory use' of *tamen*; cp. Plaut. Capt. ii. 3. 44 'in tantis aerumnis tamen'; Catull. lxviii. 118 'qui tamen indomitum ferre iugum docuit,' 'who taught him to bear the yoke after all, though untameable.'

l. 342. **ecquid**: cognate acc. after *excitat*.

l. 343. **avunculus**: his mother Creusa was, according to one account, Priam's daughter.

l. 347. **suos**: his compatriots.

l. 348. **multum**: the adverbial acc. is rare when the predicate is not a simple verb, but *lacrimas fundit* is equivalent in sense to *lacrimat*. Ribbeck thinks this line a duplicate of l. 344, as 'tears' are inconsistent with *laetus* (l. 347), but, as Henry pertinently inquires elsewhere, 'are tears of joy unknown in Germany?'

l. 349. **simulata,** 'a miniature Troy, a Pergamum imitating the great one.'

l. 350. **arentem**: and so far unlike the 'eddying stream' of the Troad.

l. 351. **amplector**: the ancients on returning to their country greeted the threshold of their doors with a kiss.

l. 352. **nec non et**: a common periphrasis for 'also.'

l. 353. **accipiebat,** 'entertained'; Hom. Il. iii. 207 'I gave them entertainment and welcomed them in my halls.'

l. 354. **aulai**: this archaic gen. for *-ae* is found in Virgil only in the Aeneid, and in substantives (ix. 26 *pictai* being an exception), while Lucretius admitted it occasionally in adjectives; cp. ii. 52 'purpureai'; iii. 689 'gelidai'; iv. 537 'nigrai.'

The *aula* here means the *atrium*, the central room, where the Romans received their guests.

Bacchi, 'wine.'

l. 355. **auro,** 'gold plate.'

l. 356. 'Day after day passed on.' The rhythm suggests the lingering (Sidgwick).

l. 357. **aurae vela vocant**: in iv. 417 there is the converse expression, *vocat iam carbasus auras*, where it is the wind that lingers.

carbasus: Spanish 'flax,' and, secondarily, anything made of flax, e. g. 'a sail,' as here.

l. 358. **vatem,** 'the seer,' Helenus. **quaeso**: antiquated form of *quaero*.

l. 359. **Troiugena**: a grandiloquent phrase 'Trojan Prince.' First used by Lucretius, and revived by Juvenal in the sense of 'grandee.'

interpres, 'mouth-piece of heaven.'

numina, 'the will of Phoebus.'

The six accusatives express the various methods employed by the gods in communicating their decrees to men, (1) **numina**, by direct communications; (2) **tripodas**, to the priestess seated on the sacred tripod at Delphi and elsewhere; (3) **laurus**, in the sacred forests, as at Claros; (4) **sidera**, to astrologers; (5) **volucrum linguas**, by the notes of birds; (6) **pennae**, through flights of birds.

l. 360. **Clarii**: viz. Apollo, from his oracle at Claros near Ephesus.

sentis, 'whose senses apprehend the secrets of the stars.'

l. 361. **praepetis**, 'the omens of the auspicious wing.' *Praepes* is so used by Ennius as an epithet of *locis*, viz. 'praepetibus sese pulcrisque locis dant.' In Aen. vi. 15 it means 'swift.' Its original meaning was 'flying by,' and *praepetes aves* were contrasted with *oscines*, whose voice was ominous.

l. 362. **prospera**: lit. 'favourable revelation has told me of all my voyage.' The fem. adj. is equivalent in sense to an adverb.

l. 363. **religio**, 'revelation has given me fair presage of all my voyage.' 'Religio' includes everything connected with sacred rites, and, consequently, 'omens.'

numine, 'the expression of the divine will.'

l. 364. **petere**: a poetical constr. for the more usual *ut peterem*.

temptare, 'to explore the secrets of the lands'; a variation of the theme (cp. l. 77 *n*. *Italiam petere*; cp. Milton, *P. L.* ii. 404:

> 'Who shall tempt with wandering feet
> The dark, unbottomed, infinite Abyss?'

repostas: does not mean 'remote' but 'secret, out of the public gangway' (Henry); cp. i. 26 'manet alta mente repostum'; vi. 655 'tellure repostos.'

l. 365. **dictu nefas**: the supine is used as if *nefas* were an adj.

l. 367. **obscenam**, 'unnatural hunger.'

vito: for the indic. cp. l. 88 *n*.

l. 368. **possim**: the apodosis of the implied protasis *si sequar*.

l. 370. **pacem**, 'favour' = *veniam* (l. 144 *n*.).

vittas resolvit: cp. vi. 48. In sacrificing it was usual to wear fillets, but in announcing the will of heaven the hair was set free from every restraint.

l. 372. **suspensum**, 'in doubt (between hope and fear) in the presence of the great will' of the God.

l. 374. **nam**: a reference to l. 377. The explanatory clause precedes the main sentence, 'seeing that the favour of heaven attends you, I will unfold a little of the future.' Cp. vi. 129 *pauci . . . dis geniti potuere*.

l. 374. **maioribus**: in Roman religion *maiora auspicia* were distinguished from *minora*, as the *greater fates* were contrasted with *the lesser*.

l. 375. **manifesta fides**, 'palpable proof,' a phrase borrowed by Livy. *Fides* may be a translation of πίστις ('proof') of the Greek writers on rhetoric.

l. 376. **volvit vices**, 'thus heaven's king draws the lot of destiny, and rolls the wheel of change; such is the ordered cycle.' Jove has the execution of the fates in his power but is not their author, cp. ll. 380–1 *n.*

l. 377. **quo** = *ut eo* after a comparative.

hospita, 'the waters that will receive you as a guest,' the question whether well or ill being wholly untouched; (Henry) cp. l. 539 *n.*; Prop. iii. 21. 17 'ergo ego nunc rudis Adriaci vehar aequoris hospes | cogar et undisonos nunc prece adire deos'; Sil. xiii. 278 'rogus, hospitium commune peremptis.'

l. 378. **considere**, 'settle finally'—such is the force of *con-*.

ll. 379, 380. **Parcae . . . Saturnia Iuno**: *Iuno* is the instrument of the Fates, cp. ll. 337, 375; ii. 121; iv. 440, 651; x. 67.

l. 381. **Italiam**: viz. the western shore of the Peninsula (= *Latium*).

rere, 'you fondly think.' (= *reris* from *reor*.)

l. 382. **vicinosque**: *cuiusque vicinos* might seem more natural, but the change from the relative to the direct construction is in accordance with the Greek and Latin idiom.

l. 383. **longis terris**: the parallel Ec. i. 66 'et penitus toto divisos orbe Britannos,' 'sunder'd once from all the human race' (Tennyson), seems to indicate that we should render here 'far from far coasts a pathless path divides it from thee.' Others translate (*a*) 'a long journey keeps Italy apart from you by the long stretches of land you must traverse'; (*b*) 'a long journey in remote regions.'

via invia: is an attempted rendering of a common Greek oxymoron (viz. union of opposites); Catull. lxiv. 83 'funera Cecropiae nec funera portarentur,' 'living corpses,' is a similar experiment.

l. 384. **Trinacria**, 'the triangular land' (lit. 'with three promontories'), viz. Sicily.

lentandus, 'the oar must be tugged in the Trinacrian (Sicilian) wave.' *Lentare remum* = 'to bend the resisting oar by the strain of the pull'; cp. Catull. lxiv. 183 'lentos incurvans gurgite remos,' 'pulling the oars so hard as to make them bend though naturally tough.'

l. 385. **Ausonii**: viz. near the Sicilian Straits: so this line is a variation of the theme (cp. l. 77 *n.*), l. 384.

l. 386. **lacus**: cp. l. 442.

Aeaeae: from Aea in Colchis, the home of Medea, the magician.

Circae: notice that Virgil, like Horace, prefers the Latin genitive but the Greek accusative in the case of Greek proper names.

The island of *Circe* was the *Circeius mons*, the modern *Circello*, once an island, on the edge of the Pomptine marshes. For *Circe*, cp. Milton, *Comus*—

> 'Who knows not Circe,
> The daughter of the Sun, whose charmèd cup
> Whoever tasted lost his upright shape,
> And downward fell into a grovelling swine?'

l. 387. **possis**: for the subjunctive of purpose with *ante* (384) ... *quam* cp. 257 *n.*

componere, 'to build a *settled* city,' a truly Virgilian (cp. l. 378 *n.*) brachylogy.

l. 389. **tibi**: notice the 'ethical dative' (viz. of reference) 'When to your joy in the hour of your anxiety.' It is particularly common with pronouns, combined with interjections, e. g. 'ecce tibi Antonius.'

secreti, 'secluded'; cp. Milton, *P. L.* i. 6—

> 'Sing, Heavenly Muse, that on the secret top
> Of Oreb, or of Sinai, didst inspire
> That shepherd.'

This line may have suggested Mr. Arnold's 'We track'd the shy Thames shore' (*Thyrsis*).

l. 390. **litoreis**: *litus* is rare of a river bank; cp. Hor. Od. i. 2. 13 'Vidimus flavum Tiberim retortis | litore Etrusco violenter undis | ire deiectum monumenta regis | templaque Vestae.'

sus: there is not much point in the monosyllabic ending here, though most effective in i. 105 'insequitur cumulo praeruptus aquae mons'; v. 481 'sternitur exanimisque tremens procumbit humi bos.' This onomatopoeic effect may be compared with Tennyson, *Lancelot and Elaine*—

> 'He up the side, sweating with agony, got.'

Last Tournament—

> 'Down from the causeway heavily to the swamp
> Fall, as the crest' &c.,

Milton, *P. L.* ii. 933—

> 'Fluttring his pennons vain plumb down he drops.'

390-393 = viii. 43-46.

l. 391. **capitum**: descriptive gen. 'thirty head of young.'

The sow with her thirty head of young originally symbolized *Alba Longa* and the thirty dependent Latin States. When the Aeneas myth became familiar, the Romans referred the thirty to the thirty years that were destined to elapse between the founding of Lavinium and of Alba Longa. *Troia* is said to mean 'sow' in Old Latin; cp. French *truie*.

l. 394. **morsus**: for the solution of the mystery see vii. 107 seqq.

l. 395. **viam**, 'the fates will find a way for their accomplishment, and Apollo will hearken to your prayers'; cp. ll. 380–1 *n*.

l. 396. **hanc . . . oram**: viz. the east coast of Italy.

l. 397. **nostri**: viz. the Ionian Sea.

l. 398. **Grais**: dat. for abl. with *a*: cp. l. 14 *n*.

l. 399. **Narycii**: from *Naryx* a town of the Opuntian Locrians. Some of the followers of Ajax (son of Oileus) settled in Bruttium, having lost their leader; cp. i. 41 seqq.

l. 400. **Sallentini**: this tribe skirted the eastern side of the bay of Tarentum.

l. 401. **Lyctius**: from Lyctus in Crete; cp. l. 122.

Idomeneus: cp. l. 122 *n*.

Meliboei: Meliboea, a town in Thessaly near the modern Meteora, was part of the dominions of Philoctetes, before he set sail for Troy.

l. 402. **parva**, 'the famed tiny town of Petelia, relying on its strong wall,' which defended it for many months against the assaults of Himilco in later times; cp. Livy xxiii. 30. It is now called Strongoli, a squalid village situated on a bold eminence.

Philoctetes, the famous archer to whom Hercules bequeathed his arrows, fought with the Greeks against Troy in the last days of the siege, and was the slayer of Paris. After the sack of the city he was unwilling to return to his native city Meliboea, but set sail for Italy and founded this town.

parva Petelia: a famous example of a familiar construction, viz. when a descriptive adj. repeats the character of a place as expressed in its proper name: *petilus* was an old Latin word for 'small.' Cp. 'nova Carthago' (Carthage meaning 'new town') ll. 693 *n*, 698 *n*.; vii. 713 'qui *Tetricae* horrentis rupes montemque *severum*'; Lucan i. 214 'puniceus Rubicon' ('red river')—instances are not uncommon in English, e.g. Scott, *Macduff's Cross* 'Dundee, the gift of God'; Milton, *P. L.* iii. 353 'immortal amaranth' ('the flower that never withers')—Henry thinks that in 'malifera Abella' vii. 740, *Abella* is connected with the English 'apple.' Cp. Milton, *P. L.* ii. 577:

> 'Abhorred Styx, the flood of deadly hate;
> Sad Acheron of sorrow,' &c.

l. 403. **steterint**: almost equal to a pass. verb 'shall be placed' (= stabunt); cp. 110, and 681 *n*.

l. 405. **purpureo**: the colour 'purple' was believed to secure one against enchantment.

velare: imperative passive: a good instance of the middle use, 'crown thy own locks'; cp. l. 545. It was the Roman custom

to pray *operto capite*, while the Greeks prayed *aperto capite*; cp. Ov. F. iii. 363 (of Numa) 'caput niveo velatus amictu.' Virgil emphasizes the form here, as the Romans traced it back to Aeneas.

l. 406. **honore**: cp. l. 118 *n*.

l. 408. **socii**: sc. *tenento*.

morem sacrorum, 'ritual custom.'

l. 409. **casti**, 'pious.'

religione, 'observance.'

l. 410. **digressum**, sc. *ab Italico litore*.

l. 411. **rarescent claustra**, 'when the barriers (approximating headlands) of Pelorus (Capo di Faro) shall begin to grow wide,' i. e. cease to be continuous and show an interval between them; cp. Val. Flac. i. 284 (of the Dardanelles) 'dirimique procul non aequore visa | coeperat a gemina *discedere* Sestos Abydo,' 'And S. began to depart from A., S. that from afar seemed not to be separated from it by a stretch of water.'

l. 412. 'You must steer for the left shore, for the left waters, fetching a long compass.' Notice the emphasis on the repeated *laeva*.

laeva tellus: the west coast of Sicily from Tauromenium (Taormina) south to Pachynus (Passaro). After passing Leucopetra in Italy (Capo dell' Armi) a ship, wishing to penetrate the straits of Messina, must alter its course from W. to N., so as to skirt the coast of *Bruttii* from Rhegium to Scyllaeum: this is the *dextrum litus* which is to be shunned by Aeneas. Such is the course taken by modern steamers from Athens to Palermo, and is really much less dangerous, as Virgil was probably well aware, than the more circuitous route round Passaro.

l. 414. 'These lands tradition tells us were rent in twain by force, and shattered by a mighty convulsion.' **haec loca**, &c.: an allusion to the name Rhegium (from ῥηγνύναι, 'to break').

l. 415. **vetustas**, 'the long course of time,' considered in a forward direction (Henry). 'The forward-flowing tide of time' (Tennyson). *vetus* is not *antiquus*, which may refer to a point of time; cp. ix. 284 'Priami de gente vetusta,' 'the family of P. which lasted for many generations.'

l. 416. **protinus**: of continuity of time or space; cp. Ec. i. 13 'Capellas | protinus aeger ago,' 'drive onward.' So here 'the two countries before having been one and unbroken' (Con.).

l. 417. **medio**, 'between,' a dat. (= *in medium*) which is almost an adverb in sense.

l. 419. **litore diductas**, 'parted with respect to shore,' viz. each standing on its own shore (Henry). The plural would be more natural, and hence *aequore* (the reading of Seneca, N. Q. vi. 30. 1) is tempting. Cp. however l. 677 'adstantes lumine torvo.'

ll. 420 seqq. In his description of **Scylla**, Virgil follows the later legend (Ec. vi. 74) which represented this creature as 'Half like a serpent horribly displaide, But th' other halfe did woman's shape retaine, Most lothsom, filthie, foule, and full of vile disdaine.' The Scylla of Hom. Od. xii. 85 seqq. is a monster with six heads and twelve feet. 'Verily she hath twelve feet all dangling down, and six necks, of a great length, and on each a hideous head, and therein three rows of teeth set thick and close, full of black death: up to her middle is she sunk far down in a hollow cave, but she holds forth her heads from out the dread gulf, and there she fishes, groping round the rocks, for dolphins and sea-dogs' (Butcher and Lang). The Myth of Scylla and Charybdis may have originated in tales about the strong currents which sweep round the coast near Faro on a change of tide. This current is now called the *Garofolo* (Carnation) from its circular shape. Milton's picture of Sin owes much to Virgil, cp. *P. L.* ii. 648:

> 'Before the gates there sat
> On either side a formidable Shape.
> The one seemed woman to the waist, and fair,
> But ended foul in many a scaly fold,
> Voluminous and vast—a serpent armed
> With mortal sting. About her middle round
> A cry of Hell-hounds never-ceasing barked
> With wide Cerberean mouths full loud, and rung
> A hideous peal; . . . .
> . . . .
> . . . Far less abhorred than these
> Vexed Scylla, bathing in the sea that parts
> Calabria from the hoarse Trinacrian shore.'

inplacata, 'insatiable.'

l. 421. **ter**: this too is vague. Hom. says 'thrice in the day,' 'Mighty Charybdis sucks down black water, for thrice a day she spouts it forth, and thrice a day she sucks it down in terrible wise.'

gurgite: local abl., 'in the deep waters of its abyss.'

l. 422. **sorbet,** 'draws the waves down her gulf.'

abruptum: a neut. adj. used as a subst., cp. l. 232 *n.*, and Milton, *P. L.* ii. 408:

> 'Upborne with indefatigable wings
> Over the vast Abrupt.'

l. 426. **prima**: though an adj. is used adverbially (cp. l. 310 *n.*), as Virgil's original, Lucr. v. 905 ('prima leo, postrema draco, media ipsa Chimaera') shows—'above, of human shape'; cp. Milton, 'upward woman, And downward fish.'

l. 427. **pistrix,** 'a whale.' *Pistris* is the name of a ship in v. 116.

l. 428. **commissa,** 'having its dolphin's tail united to a belly of wolves' (*i.e.* giving birth to wolves): the particip. governs the acc. being used as a middle; cp. l. 65 *n.*; v. 608 'Iuno multa movens needum antiquum saturata dolorem'; ii. 217 'bis collo squamea circum | terga dati.' *Committere* gen. means 'to solder'; cp. Juv. xiv. 310 'eadem plumbo commissa manebit.'

l. 429. 'Better far wearily to round the goal of Trinacrian Pachynus, and fetch about a tedious compass' (Con.); Virgil speaks of Aeneas' voyage in the terms of a race; cp. v. 131.

metas: the conical pillars placed at the end of the circus, round which the chariots turned.

l. 430. **cessantem,** 'loitering.'

l. 431. **vidisse**: for the perf. infin. 'of an action made the subject of a judgment'; cp. Liv. iii. 48 'quiesse erit melius.' It is most common after *volo*, *possum* (vi. 78 'si pectore possit | excussisse deum'), *iuvat* (Hor. Od. i. 1 'pulverem . . . collegisse iuvat'). The poets extended the usage, for the sake of their verse, cp. Hor. Od. iii. 4. 52 'fratres tendentes opaco | Pelion imposuisse Olympo.'

l. 432. **caeruleis,** 'black dogs,' viz. sea dogs; cp. G. iv. 388, and Milton, *Comus*, 'blue-haired deities.' For an interpretation of this fable, cp. Milton, *Comus*—

> 'Scylla wept,
> And chid her barking waves into attention,
> And fell Charybdis murmured soft applause.'

l. 433. **prudentia**: the emphasis is on *vati*, 'if the prophecies of Helenus have any foresight, if they deserve your confidence.'

l. 435. **pro,** 'this one thing instead of all besides,' viz. 'as valuable as,' &c.

l. 437. **primum,** 'before all others.'

l. 438. **cane,** 'utter solemnly.'

libens, 'gladly,' a normal phrase in inscriptions, e.g. V L S *votum libens solvit* (Page).

dominam, 'the queen'; cp. l. 113 *n.*

l. 440. **mittere,** 'you will be conducted' by fair breezes.

fines: for the acc. cp. l. 254 *n.*

l. 441. **Cumaeam,** 'belonging to Cumae,' a city near Naples, the oldest of the Greek colonies, and the original source of the knowledge that the Romans possessed of Greek religion and language.

l. 442. **divinos,** 'the haunted lakes and the echoing woods of Avernus.' The lakes are called 'divine' on acc. of the belief that here was one of the entrances of the infernal regions.

lacus et Averna: the conjunction serves to indicate that *lacus* and *Averna* are identical: thus, in sense, the latter is in apposition to the former; cp. l. 326 *n.*

l. 442. **lacus**: viz. Lucrinus and Avernus, which, almost united in ancient times, are now parted by the upheaval of Monte Nuovo (in 1538 A.D.).

Averna is an irregular plur. formed from *Avernus*, on the analoyg of *Tartarus*, *Tartara*, &c.

sonantia silvis, 'rustling in respect of its woods'; the lake itself would be stagnant: the expression recalls *virgulta sonantia lauro* (xii. 522) which is still more difficult.

l. 443. **insanam**, 'frenzied'; cp. vi. 47–50.

rupe sub ima, 'deep in the recesses of her grotto.'

l. 444. **notas et nomina**, a hendiadys, 'written characters' (lit. 'marks and words'); cp. l. 223 *n.*

l. 445. **foliis**: cp. vi. 74; Juv. viii. 126 'folium recitare Sibyllae.'

l. 446. **in numerum**, 'arranges in *rank and file*,' this being the technical meaning of *numerus*. 'She made a page, or, as the printers say, a *forme*, out of her leaf-written verses, and left them so, but on the first opening of the door the wind came and scattered about in every direction the fugitive elements of which her page was composed, and she would not take the trouble of remaking her page so as a second time to connect the scattered fragments into continuous sense' (Henry).

l. 448. **eadem**: sc. folia. *Idem* here marks a contrast (= *tamen*) as often.

l. 450. **cavo saxo**: 'grotto.'

l. 451. **situs**: viz. the position of the various leaves that constitute the page.

l. 452. **inconsulti**, 'without fixed counsel, not knowing what to think, helpless,' or, perhaps, 'without advice,' although the inquirers had really received an answer which they failed to grasp.

l. 453. **morae dispendia**: *morae* is explanatory, 'loss consisting in delay.'

tanti . . . quin, 'think not so much of the time lost in delay as to abstain from visiting the prophetess, and begging her to chant the oracle herself, graciously (*volens*) unsealing her lips in speech.' For *quin*, cp. G. ii. 516 'nec requies quin . . . pomis exuberet annus'; Hor. Sat. ii. 3. 42 'nil verbi pereas quin fortiter addam' (viz. 'to prevent you dying bravely'). *Ut non* is more usual.

l. 454. **cursus**, 'the hour to sail.'

l. 455. **sinus secundos**, 'sails filled with a favouring wind,' the epithet is proleptic (cp. l. 20 *n.*) after *inplere*.

l. 457. **canat**: petition in indirect speech after *poscas*; cp. l. 170 *n.*

l. 459. **quo . . modō**, 'in what way' (but *quomodŏ*).

que . . . que: disjunctive 'either . . . or.'

fugias: subj. in an indirect question.

l. 460. **venerata**: passive use of the past participle of a deponent verb; cp. Hor. Sat. ii. 2. 124 'venerata Ceres'; ii. 181 'remenso'; iii. 475 'dignate'; Sall. Cat. 7 'adepta.' Instances in Livy are numerous, e.g. 'depopulatus, expertus, partitus, transgressus, pactus.' See l. 125 *n*.

l. 461. **quae liceat**: the subjunctive depends on the 'notion of class' in *quae* (viz. 'of such a kind that it is lawful'); cp. 'haec habui quae dicerem.'

l. 462. **ingentem**: proleptic. 'Raise Troy to a great height.

l. 464. **graviā**, the lengthening of the neuter plural in the accented syllable (arsis) is quite unexampled, and seems to be due to the false analogy of the lengthening of the final *a* of the nom. first declension in Ennius, e.g. 'Et densis aquilā pennis obnixa volabat,' where the final vowel retains its original length. This latter licence was imitated by Virg. xii. 648 'sancta ad vos anima, atque istius inscia culpae,' where the hiatus increases the difficulty. Elsewhere Virgil lengthens short final syllables only in arsis, where there is a break in the sense, e. g. 'omnia vincit Am*or*, et nos cedamus Amori.' The lengthening of *-quē* stands on a different footing; cp. l. 91 *n*.

elephanto: the quadrisyllabic ending is allowable in the case of a Greek noun; cp. l. 328 'hymenaeos.'

l. 465. **stipat**, 'stows away'; *stipatores* were ship porters.

l. 466. **ingens**, 'massy silver plate, and caldrons of Dodona, a cuirass of plate-mail, triply leashed with gold.'

Dodonaeos: a literary epithet to enhance their value. The caldrons at Dodona (in Albania, about eleven miles to the south-west of Jannina) were suspended on oak-trees near a brazen statue which held a lash in its hand. When the wind blew strong the statue was agitated and struck against one of the caldrons which communicated the motion to all the rest. From the din so caused the priests drew their predictions.

l. 467. **hamis**: the breast-plate was made of small 'plaques' of metal, attached to one another by wire rings or hooks.

trilicem: the 'leashes' were loops through which the threads of the warp were passed: the other ends of these were fastened to a rod, so that, by lifting the latter, the warp was raised, thus enabling the shuttle containing the thread of the woof to pass underneath. In more complex weaving two or three 'leashes' were used. To put on 'leashes' in this manner is termed 'entering' by our weavers; cp. further l. 483 *n*., G. i. 285.

l. 468. **conum**: a Virgilian inversion for 'a splendid helmet with a cone.' The 'cone' was the metallic ridge on the skull-piece of a helmet to which the plume was attached. The genuine Latin word for this was *apex*.

l. 469. **sua**, viz. 'suitable to his years'; cp. G. iv. 190 'fessosque sopor suus occupat artus,' 'natural to the weary.'

l. 470. **duces**, 'guides, pilots.'

l. 471. **remigium supplet**, 'makes up the complement of rowers'; some of whom had remained behind in Crete; for the abstract subst. cp. *servitium* – *servi*. *Supplementum* was the military term for such additions to a force.

socios: viz. his original companions.

armis: not only 'weapons,' but also everything necessary for navigation, e.g. oars, &c.; cp. *Cerealia arma*, i. 177.

l. 473. **ferenti**, 'a fair wind' (lit. 'bearing' the ships).

l. 474. **honore**, 'compliments'; cp. l. 484 *n*.

l. 475. **Anchisa**: a Greek voc., cp. 'Atrida' Hor. Sat. ii. 3. 187, where the final syllable is short. Others read *Anchise*.

dignate: cp. l. 143 *n*.

l. 476. **cura deum**, 'object of care to the gods.'

bis: viz. when Troy was sacked by Hercules, and in later days, when it was destroyed by the Greeks.

l. 477. **tibi**: ethical dat.; cp. l. 389 *n*.

arripe, 'make all sail for it'; cp. x. 298; Pers. v. 140 'nihil obstat quin trabe vasta | Aegaeum rapias.'

l. 478. **praeterlabare**: notice the subj. after *necesse* (= *n. ut*).

l. 481. **fando**: instrum. abl.; cp. Plaut. Amph. 588 'neque fando umquam accepit quisquam'; in ii. 6 it is modal.

demoror, 'I delay the winds,' viz. hinder you from taking advantage of them: cp. 473.

l. 483. **picturatas**, 'drapery pictured with woof of gold-thread, and a Phrygian (viz. embroidered) scarf for Ascanius.'

subtegmine, 'the woof,' viz. the cross-thread which is passed alternately under and over those of the warp (*stamen*) to make a piece of cloth.

vestes, are not necessarily 'apparel'; cp. Lucr. ii. 36 'textilibus si in picturis ostroque rubenti | iacteris quam si plebeia in veste cubandum.' It is possible that there is a hendiadys here, the description of the *chlamys* being placed first, in accordance with the Latin idiom; cp. l. 326 *n*. *Vestes* will then be plur. as being 'richer than the sing.' (Henry); cp. vii. 248, 251.

l. 484. **nec cedit honori**: a well-known crux; Juv. i. 110 '*sacro nec cedat honori* (viz. 'sacro-sancto tribuno') | nuper in hanc urbem pedibus qui venerat albis' 'let not him who had but lately come to Rome with chalked feet (viz. 'a slave') give way to the awful tribune,' seems to indicate that the poet interpreted this line as 'nor does she yield to her royal spouse.' Conington translated 'nor does she flag in honouring him.' Ribbeck's reading *honore* of some first-class MSS. is much simpler, 'nor does she yield to Helenus in her present,' or, possibly, 'in courteous words'; cp. l. 474. It is impossible to

believe that *honori* is an archaic abl. like *fini* and *mucroni* in Lucretius i. 978; ii. 520.

l. 485. **onerat**, 'loads him with gifts of needlework.'

l. 487. **sint**: the subj. depends on *quae* final, 'to be records.'

longum, 'enduring love.'

l. 488. **tuorum**: viz. 'relations'; cp. l. 343 'avunculus Hector,' and 'coniugis Hectoreae' here.

l. 489. **super**, 'sole surviving image of A.'; a rare use of the adverb as an epithet; cp. *circa montes*, 'the surrounding mountains,' &c., in Livy. The absence of an article in Latin increases the difficulty of a construction which is normal in Greek.

l. 490. **ferebat**, 'exhibited.'

l. 491. **pubesceret**, 'he would be of like age with you' (if he were alive). The imperf. subj. in the apodosis of an unreal hypothesis, the implied protasis being '*si viveret*.'

aevo: properly, as in prose always, 'a space of time,' but in the poets often = *aetate*, as here.

l. 494. **sua**: the 3rd pers. pron. instead of the 2nd generalises: 'live happily, as those should for whom the book of Fortune is closed' (Con.). Hence one would expect *quibus sit Fortuna peracta*, but verse is freer than prose in the admission of the indic. in such clauses.

alia, 'we are still called to fate after fate.'

l. 496. **cedentia retro**: hence Aeneas can say (iv. 361) 'Italiam non sponte sequor,' and (vi. 61) 'tandem Italiae fugientis prendimus oras.'

l. 499. **fuerit**, 'one destined to prove (notice the use of the subj.) less exposed to the Greeks.'

l. 502. **olim**, 'in time to come.' In these lines there is an obscure allusion to the founding of Nicopolis (in Epirus a little north of the modern Prevesa) by Octavian. 'Prophesying as usual, after the event, Virgil puts into the mouth of his hero the sentiment of his own time, a sentiment which has never ceased to exist among Italians and Albanians from that time down to the present, and which, should only the Italian *unità* persist and thrive, can hardly fail at last to be fatal to all Ottoman suzerainty north of the Balkans' (Henry).

l. 503. 'We will make hereafter our cities kin and our peoples fraternal, (the one) in Epirus, (the other) in Hesperia,—we will make both Troys one in spirit.'

Epiro, Hesperia: loc. abl.

l. 505. **Troiam** repeats *cognatas urbes*. The obscurity here is due to the absence of an article in Latin, cp. l. 510 *n.*

l. 506. **Ceraunia**: the modern Mt. Khimera. The shortest route to Italy is from the north coast of Corfu, a little south of this mountain, to the Iapygian promontory (St. Maria di Leuca).

l. 507. **Italiam**: cp. l. 254 *n.* The verbal noun *iter* takes here the construction of a verb of motion; cp. vi. 542.

l. 508. **opaci**, 'the shadowed (with pine forests) hills grow dark'; an Homeric reminiscence familiarized by Tennyson—

'And the sun fell, and all the land was dark.'

opaci is hardly a 'stop-gap' (Henry), as pine forests, which grow black at nightfall, are the prominent features in a twilight landscape.

l. 509. **optatae**, 'longed for'; cp. l. 132 *n.*

l. 510. **sortiti remos**, 'those whose lot was the oar'; the difficulty of this phrase is caused by the absence of the article in Latin. The land would naturally be *optata* to those who had slaved at the oar all day. It is not necessary, with many commentators, to press the literal sense of the verb as *sortiri* is used, like 'lot' in English, without any reference to the actual casting of lots; cp. ix. 174 'omnis per muros legio, sortita periclum, | excubat.'

l. 511. **corpora curamus**: generally of evening refreshment; cp. Hor. Sat. ii. 2. 80, Liv. III. ii, 'corpora cibo somnoque curant.'

inrigat, 'dews of sleep' are a commonplace in poetry; cp. *Jul. Caes.* II. i. 230, 'the honey-heavy dew of slumber'; Tennyson, 'nor steep our brows in slumber's holy balm.'

l. 512. **horis acta**, 'night marshalled by the Hours'; Ec. viii. 17 'nascere, praeque diem veniens age, Lucifer, almum.'

l. 513. **haud segnis**, 'not lazy,' viz. 'active,' an instance of *litotes* ('a stating less than is actually meant').

l. 514. **auribus . . . captat**, 'seeks to catch with his ear the air,' viz. tries to discover in what direction the wind is blowing. This clause is a variation of the theme, *explor. ventos.*

l. 516. **pluvias**, a translation of *Hyadas* (which means 'the rainy ones'); cp. l. 402 *n*, and Tennyson, *Ulysses*—

'Thro' scudding drifts the rainy Hyades
Vex'd the dim sea.'

The true Latin term for these stars was Suculae, viz. the seven stars in the head of Taurus.

Triones = *teriones*, 'oxen used in ploughing'; the 'two sets of oxen' are the constellations Ursa Major and Minor, which were represented as a wain with 'two triones,' cp. its modern name 'Charles's wain' (originally 'Churl's w.').

l. 517. **auro**, 'he scans Orion with his sword of gold,' cp. Milton, *P. L.* i. 305:

'When with fierce winds Orion armed
Hath vexed the Red-Sea coast.'

Ōrīōna: notice the spondee in the fifth foot, an Homeric reminiscence. This constellation is in the South.

The first syllable is long or short (i 535) in the nom., always long in the other cases. The penult is common.

l. 518. **constare**, 'to be settled,' probably from Lucr. iv. 460 'severa silentia noctis | undique cum constent.'

l. 519. **signum**: the 'signal' was the sound of a trumpet.

castra movemus, 'we strike our tents,' used metaphorically; cp. Ov. Met. xiii. 611 of birds 'quarto seducunt castra volatu.'

l. 520. **alas**, 'wing-like sails'; so sails are called 'wings of the ships' Hes. Works and Days, 628. *Velorum* is a descriptive gen. The converse metaphor *remigium alarum* is seen in vi. 19.

l. 522. **obscuros**, 'dimly seen'; cp. vi. 453; Lucan iii. 7 '*dubios* cernit vanescere montes.'

humilem, 'low-lying'; as compared with the mountainous west coast of Greece. Dante may have misunderstood the meaning in Inf. i. 106 'Di quell' *umile* Italia fia salute, Per cui morì la vergine Cammilla, Eurialo, e Turno, e Niso di ferute,' which seems to mean 'Become the salvation of this *humiliated* Italy, for which died the virgin Camilla, Euryalus and Turnus and Nisus of their wounds.'

l. 523. **conclamat**, '"Italy!" Achates was the first to scream.' For the acc., where we should prefer inverted commas, see l. 170 *n*.

l. 525. **corona**. The crowning of the cups was a Roman custom, although some have thought that Virgil's phrase here, and in i. 724, 'vina coronant,' was due to a misinterpretation of Hom. Il. i. 470, where the word here translated 'crowned' means 'filled to the brim.'

l. 527. **puppi**: the natural place for offering prayers, as the images of the tutelary gods were placed there, and also a tiny altar.

l. 529. **facilem**, 'vouchsafe an easy course before the wind' (*vento*, instrum. abl.). Notice the smooth effect given by the threefold alliteration.

l. 530. **patescit iam propior**, 'the harbour opens out as we approach'; cp. l. 411 *n*.

l. 531. **arce Minervae**: the name of the place was *Arx* or *Castrum Minervae* (now Castro), while the harbour was called *Portus Veneris* (now *Porto Badisco*). It lies on the Calabrian coast about ten miles south of Otranto (Hydruntum).

l. 533. **Euroo**: viz. 'the waves driven by the East wind.'

l. 534. **obiectae**: approaching from the sea nothing is visible but the 'barrier of cliffs foaming with the salt spray'; 'the port is ensconced snug behind.' 'On the landward side of the harbour the land rises high and rocky, and is crowned by a temple. From this highest point the ground enclosing the harbour on each side falls towards the sea, and is surmounted by a double wall' (Henry).

l. 536. **turriti**, 'surmounted with the towers' of the *Arx* and *templum Minervae*; cp. Lucr. v. 1301 'Inde boves Lucas turrito corpore, tetros' (= 'elephants endorsed with towers,' Milton). Others take it as 'tower-like,' comparing Byron's 'Castled crag of Drachenfels.'

l. 536. **refugit**: does not imply motion; 'a temple forms the background'; cp. Lucan x. 132 'refugosque gerens a fronte capillos,' 'hair receding from the forehead.'

l. 538. **nivali**: the colour was a happy omen. Four white horses drew the triumphal car.

l. 539. **hospita**: cp. l. 377 *n.*

portas, 'your message is of war.'

l. 540. **bello**: dat. of purpose, 'for war' (= *ad bellum*).

l. 541. **idem**: nom. plur. (= *iidem*).

olim, 'at times,' the original signification of the word.

curru, = *currui*, cp. l. 292 *n.*

l. 542. **iugo**: modal abl., 'to submit to the bridle in harmony under the yoke.'

l. 543. **spes et**: viz. the omen threatens war, but we may also hope that the war may terminate in a happy peace.

l. 545. **velamur**: cp. l. 405 *n.*

l. 546. **praeceptis**: instrum. abl. 'in accordance with the injunctions.'

maxima, 'which he had most strictly charged upon us' (lit. 'which he had given as the greatest').

l. 547. **Argivae**: viz. to Juno who had hitherto favoured the Greeks, but who might be conciliated by our offerings. The chief seat of her worship was in Argos.

adolemus, 'we burn sacrifices.' *Adoleo*, a sacrificial term (having a distinct sense from *adolesco*, 'to grow'), may be derived from the root of *oleum*, 'oil'; cp. vi. 254 'pingue super oleum fundens ardentibus extis'; or may come from a transitive root, = 'magnify' (cp. *augere*); cp. i. 704, and vii. 71.

honores: cp. l. 178 *n.*

l. 548. **ordine**: = *rite*, 'duly.'

l. 549. **obvertimus**, 'we turn (to the wind or, as Henry insists, 'to the land') the tapering ends of our sail-clad yards.' The Trojan ships probably resembled the modern *barche Latine* in that they carried but one sail (a lug-sail) which did not clothe the whole of the *antenna*, but left the slender extremity (*cornu*) bare. The yards (and ships) had to be inverted, as the Trojan ships were moored just as they arrived, with their bows towards the land (Henry). The spondaic line seems to express the effort required to move the heavy yards.

l. 550. **Graiugenumque**: for the gen. cp. l. 704 *n.*

suspecta: cp. l. 398.

l. 551. **Hinc**: is temporal, not local (= after this, when we had weathered the Iapygian promontory), as 75 miles of rock separated the Trojans at *Portus Veneris* from *Tarentum*.

Herculei, si vera est fama: shows that the claim of Hercules to be called the founder of Tarentum was but dubious. The more familiar legend ascribed the origin of the city to Taras, the son of Poseidon, but the Spartan Phalanthus, a descendant of Hercules, was said to have settled there subsequently: hence Horace's line (Od. iii. 5. 56) 'aut Lacedaemonium Tarentum.'

l. 552. **attollit**: this must mark a period long subsequent to *cernitur*, as *Lacinia* is more than 80 miles across the Gulf of Tarentum, from the Iapygian promontory.

Lacinia: the Lacinian promontory is now called *Capo delle Colonne*, from the pillars of the ancient *Templum Junonis Laciniae*, of which one still stands upon its summit. For *Lacinia* = 'temple of Lacinia,' cp. l. 275 *n.*

l. 553. **Scylaceum** (the modern *Squillace*, in the gulf of the same name), perched on an almost inaccessible rock, would become visible long before *Caulon* (the modern Castelvetere), as the view of the latter is obstructed by the neighbouring promontory di Stilo. Virgil's knowledge of these waters is accurate, for the towering cone of Aetna is outlined in the haze and seems to 'rise out of the waves' after passing *Caulon*. Some time must have elapsed between lines 554 and 555, as the Straits of Messina are not 'opened,' until Leucopetra (Capo dell' Armi) is weathered.

l. 555 seqq. 'The grandest description with which I am acquainted of perhaps the grandest object in nature, the roaring of an agitated sea' (Henry).

fractas, 'and the broken (i. e. 'not continuous') sounds upon the shores'; cp. G. iv. 71 'vox auditur fractos sonitus imitata tubarum.' Milton, *P. L.* ii. 661, seems to translate *fractas*, 'the *hoarse* Trinacrian shore.'

l. 557. **exsultant**, 'the still waters below boil up, and sand and surf are commingled.' *Exsultare* is used of a kettle, vii. 464 'exsultantque aestu latices'; for the whole line cp. i. 125 'imis stagna refusa vadis,' and ibid. 107 'furit aestus harenis.'

l. 558. **haec illa**, 'this is the Charybdis of which Helenus spoke' (cp. ll. 410 seqq.); the first pron. is demonstrative, the second emphatic. Notice the attraction of the first pron. to the gender of the predicate, in accordance with the Latin rule. For an exception cp. l. 173 *n.*

l. 559. **canebat**: cp. l. 155 *n.*

l. 560. **eripite**, sc. *vos periculis*. The omission of the pers. pron. is common in vulgar speech, and effective here in a moment of excitement; cp 'Rescue!'

l. 561. **ac**: cp. l. 236 *n.*

rudentem, 'the roaring prow,' is a daring description of the effect of a sudden and violent wrench of the tiller in a stormy sea.

l. 562. **contorsit,** 'turned with all his might'; cp. l. 378 *n.*

l. 563. **remis ventisque**: a proverbial phrase for 'with all speed'; cp. Cic. Fam. xii. 25 'remis ventis, in patriam properavi'; Plaut. Asin. 156 'remigio veloque, quantum poteris festina et fuge.'

l. 564. **gurgite**: used of any body of 'water.'

idem: cp. 541 *n.*

l. 565. **desedimus**: the perf of *desido* is graphic, 'we have sunk down to hell'; cp. Psalm cvii. 26.

l. 567. **elisam,** 'dashed high,' such is the force of *ex*; cp. l. 576 *erigit.*

astra, 'the sky'; cp. v. 517 'vitamque reliquit in astris.' They catch glimpses of the heavens through the scudding drifts.

l. 569. **Cyclopum oris,** 'the safe and spacious harbour' was called *Portus Ulyssis*, the modern L' Ongnina, about 4 miles north of Catana. The Homeric 'land of the Cyclops' was near Drepanum (Trapani), on the west coast of Sicily.

adlabimur: the pres. after the perf. *reliquit* draws attention to the gentle motion of the vessels after the lull of the wind.

l. 570. **ab accessu ventorum,** 'unruffled (and secure) from the approach of the winds.' The use of the prep. may be due to a desire to remind the reader of the more usual phrase *remotus a ventis.* These lines are suggested by Hom. Od. ix. 136, 'There is a fair haven, where is no need of moorings, either to cast anchor or to fasten hawsers, but men may run the ship on the beach, and tarry until such time as the sailors are minded to be gone and favourable breezes blow.'

l. 571. **ipse,** 'although spacious in itself, the harbour is deserted on account of the proximity of the volcano.'

ruinis, 'awful eruptions,' from *ruo*, 'to heap up'; cp. Lucr. vi. 726 'cum mare permotum ventis ruit intus harenam.' *Ruina* generally means 'downfall' (cp i. 129 'caelique ruina'; Tennyson, *Lucretius*, 'Ruining along the illimitable inane'), as *ruo* generally means 'to level' (cp. G. i. 105 'cumulosque ruit male pinguis harenae'). Virgil deserts Hom. in speaking of Aetna as a volcano. The earliest recorded eruption occurred in 479 B.C., and was described by Pind. P. i. 20 seqq., 'whereout pure springs of unapproachable fire are vomited from the inmost depths: in the daytime the lava-streams pour forth a lurid rush of smoke; but in the darkness a red rolling flame sweeps the rocks with uproar to the wide sea' (Myers), and Aesch. Prom. V. 367 seqq. Virgil is indebted to these passages, and also to Lucr. vi 680 seqq., and to his own earlier work, G. ii. 308 seqq. We may further compare Milton, *P. L.* i. 230 seqq.—

> 'And such appeared in hue, as when the force
> Of subterranean wind transports a hill
> Torn from Pelorus, or the shattered side
> Of thundering Aetna, whose combustible

And fuelled entrails thence conceiving fire,
Sublimed with mineral fury, aid the winds,
And leave a singed bottom all involved
With stench and smoke.'

Spenser, *F. Q.* i. 11. 44:

'As burning Aetna from his boyling stew
Doth belch out flames, and rocks in pieces broke,
And ragged ribs of mountaines molten new
Enrapt in coal blacke clouds and filthy smoke
That all the land with stench, and heaven with horror choke.'

l. 572. **prorumpit**: transitive.

l. 573. **candente**, 'glowing.'

l. 576. **eructans**: cp. Pind. loc. cit.; and Milton, *P. L.* i. 670—
'There stood a hill not far, whose grisly top
Belched fire and rolling smoke.'

Notice the alliterations, assonances, and the succession of rapid dactyls after the heavy spondees, in this passage. 'The intention is to suggest a sudden and violent explosion of that which has been long pent up' (Page) followed by the easy flow of lava when the obstruction has been removed.

liquefacta: viz. lava.

l. 578. **Enceladi**: in Pind. and Aesch. *Typhoeus*, in Callimachus (Del. 153) *Briareus*. In ancient mythology the giants are personifications of the destructive powers of Nature, which were subdued (in the war of the Titans) by Jupiter, cp. Pind. loc. cit. 'But whatsoever things Zeus loveth not fly frightened from the voice of the Pierides, whether on earth or on the raging sea, whereof is he who lieth in the dreadful Tartaros, the god's foe, Typhon of the hundred heads, whom erst the den Kilikian of many names did breed, but now verily the sea-constraining cliffs beyond Cumae and Sicily lie heavy on his shaggy breast; and he is fast bound by a pillar of the sky, even by snowy Etna, nursing the whole year's length her dazzling snow.' (Myers.)

l. 580. **caminis**, 'breathes forth penal fire through passages which that fire has burst' (Con.), as fire sometimes penetrates through the sides of a stove. 'The image is the more correct inasmuch as the eruptions of Aetna, as well as of other volcanoes, are apt not to follow the track of previous eruptions, but to make new openings for themselves through the solid sides of the mountain' (Henry).

l. 581. **mutet**, 'shifts his weary side' is more poetical than the other reading *motet*. The subj. is due to the indirect narration.

l. 582. **subtexere**, 'to weave underneath,' from Lucr. v. 466 'subtexunt nubila caelum'; cp. Tennyson, *In Mem.* iii. 'a web is wov'n across the sky.'

l. 583. **monstra**: 'the portents' are the rumblings of the mountain, which the Trojans could not explain in the night-time.

l. 584. **det**: subj. in an indirect question.

l. 585. **aethra**, 'there was no sky bright with radiant (lit. 'star-like') clearness,' viz. 'there was neither moon nor stars, not even the radiancy of the sky (magnetic light, like the Aurora Borealis), but the night was dark' (Henry). *Aethra* is not the 'sky' (*aether*) but 'serenity, radiancy.'

l. 587. **intempesta**: a doubtful epithet borrowed from Ennius. Defined by Varro 'as the time when no man can work.'

l. 588. **Eoo**, 'the morning star,' here 'the morning'; cp. xi. 4.

l. 591. **nova**: cp. l. 181 *n.*

forma, 'the strange semblance of a man.'

cultu, 'with respect to his appearance.' *Cultus* does not refer to 'dress' alone.

l. 593. **inmissa**, 'his beard wild-growing.'

l. 594. **consertum . . . spinis**, 'fastened with thorns,' as among the Indians still with skewers; cp. Tac. Germ. 17 'tegmen omnibus sagum, fibula, aut si desit, spina consertum,' and Spenser, *F. Q.* i. 9. 36:

> 'His garment naught but many ragged clouts
> With thorns together pind and patched was.'

cetera, 'in everything else a Greek.' An adverbial acc. (like *alia* Tac. Ann. xii. 3) not found in Cicero but common in Sallust and Livy.

l. 595. The commentators are somewhat troubled to know how this fact was ascertained so early by the Trojans, but 'it is the practice of Aeneas thus to anticipate and to use his later acquired knowledge for the purpose of explaining his narrative and making it more interesting to his hearers' (Henry).

l. 596. **isque**: the copula is not 'metri gratia' (Papillon), but introduces a sudden result, like *atque* in G. i. 203 'atque illum in praeceps prono rapit alveus amni.'

l. 599. **testor** = *obtestor*, 'I implore you.'

l. 600. **lumen**: for the identification of 'air' and 'light' cp. G. ii. 340 'cum primae lucem pecudes hausere,' 'drank the light,' and l. 339 *n.* So in Racine 'Le jour que je respire.'

l. 601. **tollite**, 'put me on board.'

terras: notice the omission of the preposition *ad*.

l. 602. **scio**, 'I know,' i.e. 'I admit.' Virgil does not shorten the final *o* of verbs except in the case of *scio* and *nescio*.

classibus: perhaps in its ancient sense 'armies.'

l. 605. **spargite**, 'fling me into the waves,' not 'fling me piecemeal' (Papillon).

l. 606. **pereo**: the hiatus in the second foot is justified by the pause

before the apodosis. There are but three other examples of such a licence in the second foot in Virgil; cp. G. i. 4: iv. 343, 463.

l. 607. **genibus**, 'at my knees'; local abl.

volutans, 'grovelling,' used intransitively.

l. 608. **qui sit**: *quis* is always used in direct questions, *qui* as well as *quis* in indirect. Others read *quis sit*, as a more limited question.

l. 609. **deinde**, 'to confess what subsequent fortunes harass him'; so Conington: but it seems better to connect *deinde* with *hortamur* understood (Page), 'Then we bid him tell what is his history.'

l. 610. **multa**: cognate acc.

l. 611. **praesenti**, 'reassures him with potent pledge' (viz. the grasp of his hand). For this meaning of *praesens* cp. *p. auxilium*.

l. 614. **genitore Adamasto**, 'I went to Troy, leaving my father Adamastus who was poor'; the abl. absol. implies that his father sent him on account of his poverty. Hence *mansisset*, etc., 'would that I had been content with my humble condition.'

l. 616. For the adventures of Ulysses in the Cyclops' cave cp. Hom. Od. ix. 216 seqq.

dum: notice that *dum* is usually followed by the pres. indic., even in speaking of past time.

l. 617. **inmemores**: probably stronger than 'forgetful,' as is shown by Catull. xxx. 1 'Alfene inmemor atque unanimis false sodalibus,' 'thou traitor.'

l. 618. **sanie**, 'a house of gore and bloody feasts'; a bold descriptive abl. which in sense is the predicate of the sentence. *Domus sanie* would be bad Latin. Here some adj., e.g. *foeda*, must be supplied (by zeugma) from *dapibus cruentis*.

l. 619. **pulsat**, 'he bumps the stars with his head,' a forcible phrase, stronger than Hor. Od. i. 1. 36 'sublimi feriam sidera vertice.'

l. 621. **visu facilis**, 'agreeable to see'; cp. G. ii. 223. The supine in *-u* is usual after an adj.

adfabilis, 'courteous.'

l. 623. From Hom. Od. ix. 288, 'He sprang up, and laid his hands upon my fellows, and clutching two together dashed them, as they had been whelps, to the earth, and the brain flowed forth upon the ground, and the earth was wet.'

l. 624 **resupinus**. As Homer says the Cyclops 'sprang up,' some editors think that this adj. means 'bending back' so as to gather up his full force, but perhaps Servius's explanation is more satisfactory: 'Virgil describes his gigantic strength: "he seizes two with *one* hand, as he lay on his back at his ease, not dashing them against the ground, but upon the rocks of the roof."'

l. 625. From Od. ix. 458, 'Then should he be smitten, and his brains be dashed against the floor here and there about the cave.'

l. 629. **sui**, 'of himself,' viz. of his natural cunning.

l. 630. **simul** = *simul atque*, 'as soon as.'

ll. 631 seqq. Virgil follows Hom. Od. ix. 371 seqq.

l. 634. **sortiti vices**, 'casting lots for our various parts.'

l. 635 seqq. Here Virgil is not so graphic as his original (Hom. Od. ix. 380): 'My fellows gathered about me and seized the bar of olive wood, that was sharpened at the point, and thrust it into his eye, while I from my place aloft turned it about as when a man bores a ship's plank with an auger, while his fellows below spin it with a strap, which they hold at either end, and the auger runs incessantly' (Butcher and Lang).

l. 636. **latebat**, 'was sunken,' used like *refugere* in the line quoted by Cic. Tusc. iii. 12 'refugere oculi; corpus macie extabuit.'

l. 637. The 'Argolic buckler' was round, and large enough to cover the whole man.' The 'lamp of Phoebus' is the sun.

l. 639. Notice the rapid motion of the dactylic line, expressing trepidation.

l. 641. **qualis quantusque**, 'hideous and huge as is Polyphemus, so hideous and huge are the others'; cp. 2. 591.

l. 643. **vulgo**, 'everywhere'; vi. 283, etc.

l. 647. **traho**, 'since I have been dragging'; for the idiomatic present in such a temporal clause, cp. Prop. ii. 20. 21 'septima iam plenae deducitur orbita lunae, | cum de me et de te compita nulla tacent'; Ov. Tr. v. 10. 1 'Ut (=ex quo) sumus in Ponto, ter frigore constitit Ister'; and Aen. v. 627.

ab rupe, 'I watch the Cyclops on the cliff'; cp. Ec. i. 54 'vicino ab limite saepes,' 'the hedge upon your neighbour's boundary.' The *rupes* is Aetna; cp. Catullus' magnificent simile (lxviii. 53) 'cum tantum arderem quantum *Trinacria rupes*.' Achaemenides from his hiding-place watches the Cyclops who dwelt on the 'crowns of lofty mountains' (Hom. Od. ix. 113).

l. 648. **tremesco**: notice the acc. after this intr. verb, used in the sense of 'I fear'; cp. xi. 403.

l. 649. **baccas lapidosaque corna**: hendiadys. 'The *cornus mascula* grows wild in Sicily, Italy, and even in Germany, at the present day. Its oblong, red, shining berries consisting of little more than a mere membrane covering a large and hard stone, are sold in the streets of the Italian towns. "Bad enough food for a hungry man!" I said to myself as I spat out some I had bought at Bassano, and tasted for the sake of Achaemenides' (Henry).

l. 651. **primum**, 'I first sighted this fleet,' equivalent to 'at last I sighted.' The adv. expresses the anxiety of 'a shipwreck'd sailor, waiting for a sail.'

l. 652. 'To it, prove what it might, I committed myself.'

fuisset: is subjunctive in virtual *oratio obliqua* after a past tense for the direct 'addico me huic, quaecunque fuerit.

l. 653. **addixi**: 'does not exhibit formal "oratio obliqua," but a slight addition or a slight change of form (here 'addixi me adhaesurum huic') at once exhibits it without any difference of sense' (Kennedy, *Publ. S. Lat. G.* p. xxx); cp. ii. 94 'et me, fors si qua tulisset | . . . promisi ultorem.'

addixi: lit. 'I assigned myself' (as a slave).

l. 654. **potius**, 'rather' than that I should fall into the hands of the Cyclops.

l. 656. **moventem**, 'moving' weightily.

l. 658. **lumen**, 'robbed of the light of day'; cp. Lucr. iii. 1033 'lumine adempto animam moribundo corpore fudit.' Notice the onomatopoeic effect of the rugged line.

l. 659. **manu**: the reading of the best MSS., *manu*, 'which himself had lopped' (Papillon), is weak. *Manum* is the reading of Quintilian (viii. 4), but is found only as a correction in a good MS.

l. 661. This line is completed by *de collo fistula pendet* in two of the best MSS. These words are rejected by most editors, but Henry retains them on the ground that Polyphemus was represented by the poets as carrying a 'pipe' ('also I am skilled in piping, as none other of the Cyclops here,' Theocr. xi. 38), and that this, and not his sheep, was the shepherd's solace. Benoist well remarks that in introducing this pathetic incident Virgil seems to cross the line that separates Epic from Bucolic poetry; cp. Theocr. xi. (of Polyphemus): 'But he was singing of Galatea, and pining in his place he sat by the sea-weed by the beach from the dawn of day, with the direst hurt beneath his breast of mighty Cypris' sending. Yet this remedy he found, and sitting on the crest of the tall cliff, and looking to the deep, 'twas then he would sing' (Lang).

l. 662. **tetigit**, 'reached'; cp. English 'touched port.'

aequora, 'the open sea' beyond the 'deep waves.'

l. 663. **inde**, viz. with water from the sea.

l. 664. **medium**, 'is striding through the *open* sea.' *Medius* is applied to the sea well away from the land; cp. 73 and v. 1 *n*.

l. 666. **celerare**: historic infin. describing rapid action.

l. 667. **sic merito**, 'so deserving.'

l. 668. **verrimus**: the reading of the worse MSS. accepted by Conington, is the more common metaphor, cp. l. 290 *n*; but others read *vertimus* 'we plough the sea'; cp. v. 141 'freta versa'; x. 208.

l. 669. **vocis**: viz. 'the plash of the oars.'

l. 670. **adfectare**, 'when he finds that he cannot essay to seize the ships by force, and that he has no chance of following with equal speed the Ionian waves' (that are carrying the ships along)

Adfectare = 'to attempt to seize, to try to get at.' For the infin. in the sense of a gerund (= *adfectandi*) cp. G. i. 213 'tempus humo tegere.'

l. 670. **potestas** was first used with the infin. by Virgil; cp. iv. 565; vii. 591; ix. 739, 813. In such clauses the infin. seems to be the subj., and the abstract subst. the predic.

l. 671. **potis**: = *potest*. *Pote* and *potis* are used with masc. and neut. subjects, the subst. verb being omitted; cp. Catull. xlv. 5 'quantum qui pote plurimum perire.'

ll. 673 seqq. These lines may have suggested Milton's—

> 'Hell trembled at the hideous name, and sighed
> From all her caves, and back resounded "Death!"'

l. 676. **excitum**, 'up and in motion.'

l. 677. **lumine**, 'glaring eye.' Notice the sing., and cp. l. 419 *n.*

l. 678. **caelo** = *ad caelum.*

l. 679. **vertice celso**: Henry insists that this means 'oaks with lofty top,' but cp. Tennyson, *Princess*—

> 'And standing like a stately pine
> Set in a cataract on an island-crag';

Id. *Maeldune* 'And the pine shot aloft from the crag to an unbelievable height.'

l. 680. **aeriae**: cp. l. 291 *n.* and Ec. i. 58. The epithet has been borrowed by Tennyson, 'The aerial poplar' (*The Sisters*).

cyparissi: for the quadrisyllabic ending cp. l. 464 *n.*

l. 681. **constiterunt**, 'are firmly rooted.' The perf. denotes permanence, and is used here in the sense of a pass. verb; cp. l. 403 *n.* For the quantity of *ĕ* cp. l. 48 *n.*

Dianae: Diana, as a lunar goddess, is identified with Hecate and Proserpina, to whom the cypress-tree was sacred.

ll. 682 seqq.: the sense of these difficult lines seems to be as follows: 'we are driven by terror to fling out the sheets anywhither, and stretch our sails to the breezes that follow (doubtless a south wind). But as we sail north, Helenus' bidding warns us not to hold on our course between Scylla and Charybdis, either passage being but an ace from death: so we determine to sail back (viz. by cross-tacking against the wind towards Pachynus). As we were making little headway in the teeth of the wind, lo! kindly Boreas is upon us, sent from Pelorus's narrow home.' **quocumque** (l. 682): although they fling their sheets to the wind regardless of the direction, the fleet would really be carried by the *venti secundi* (viz. the south wind) straight for Pelorus in one direction. **Ecce** (l. 687), **adest** (cp. l. 116 'modo Iuppiter adsit'), and **missus** ('sent by heaven') imply that the north wind came in the hour of their bitterest need in answer to their prayer. The ancient ships were not rigged for tacking against an adverse wind, but still it was necessary 'to beat'

at times: e.g. Aeneas leaves Carthage in the teeth of a North wind (cp. v. 1 seqq.). Some editors think that *dare lintea retro* means 'to retrace our former course' to Tarentum (viz. by steering N.E.), but it seems impossible to believe that *retro* does not mean the opposite of the course along which they were borne by the South wind. Mr. Page translates, 'On the other hand stands in warning the command of Helenus "Between S. and Ch. the path on either hand is within a hair's breadth of death, if ye fail to hold your course": 'tis resolved therefore,' &c. *Scyllam . . . cursus* being in oblique narration. This rendering explains *ni teneant* (= *ni tenetis* of direct speech), where *ni teneamus* would be expected, but the omission of *esse* in l. 685 is strange, and Helenus's warning was to avoid the strait altogether, not to steer exactly through the middle of the passage.

l. 683. **excutere**: cp. l. 267 *n*. The infin. (for *ut* with subj.) is noticeable; cp. i. 11 'tot adire labores | impulerit.'

l. 684. **contra**: Madvig's em. *contra ac* has been accepted by many editors. If it is right, the colon must be removed after *cursus* (l. 686). 'contrary to the commands of Helenus, our purpose is to sail back' (towards Pelorus). But this needless alteration destroys the effect of the dramatic *ecce* (l. 687).

l. 685. **utramque viam**: in apposition to *cursus* (l. 686). For the end of the line cp. ix. 143 'leti discrimina parva'; x. 511. The abl. is descriptive. The original of this line, Apoll. R. iv. 831 'But steer thou the ship thither, where there shall be a hair-breadth escape from destruction,' shows that *leti* must be taken with *discrimine*, not with *viam* as Nettleship thinks.

l. 686. **ni**: old Latin for *ne*; cp. Lucret. ii. 734, and i. 277, where Donatus alludes to this passage to explain *nimirum*.

teneant: the subject is indef. and so the phrase is equivalent to 'that the course should not be steered'; cp. l. 106 *n*.

l. 688. **missus**: sc. by the gods.

vivo, 'natural rock.'

l. 689. **Pantagiae**: the modern Porcari, 'which flows through a deep ravine between calcareous rocks, affording a small but secure harbour for small vessels' (Papillon). At its mouth lay Trotilon, one of the earliest Greek settlements in Sicily.

Megaros: a strange adj. formed from *Megara*; cp. *Ithacus* from *Ithaca*. *Hyblaean Megara* was on the Gulf of Megara (now *Golfo di Augusta*), a dozen miles north of Syracuse.

Thapsum: the modern Penisola Magnisi, a sandy spot, raised but little above the sea (*iacentem*).

l. 690. **relegens . . . retrorsus**: not found elsewhere in Virgil.

It may be remarked that Ulysses was led along this part of Sicily subsequently to his adventure in the cave of the Cyclops, and that

Achaemenides was not with him then. This line is, probably, not from Virgil's pen.

l. 690. **errata,** 'passed by in his former wanderings' with Ulysses; cp. Ov. F. iv. 573 'erratas terras,' and l. 191 *n.*

l. 692. **Sicanio . . . sinu**: the great harbour of Syracuse (now *Porto Maggiore*).

l. 693. **Plemurium undosum**: for the epithet explaining the etymology of the subject cp. l. 402 *n.*, the name being connected with πλημμυρίς, 'a tide.' Cape Plemyrium (the modern Massolivieri) is a rocky promontory which forms one extremity of the narrow entrance (1,300 yards wide), immediately south of the point of Ortygia.

l. 694. **Ortygiam,** 'quail island,' the original settlement of Archias, within which the modern city is included. It is probable that the name was derived from the cult of Diana, who was connected with the original Ortygia (Delos).

l. 695. Hence **Ortygia** was hailed by Pindar (Nem. i. 1) as 'holy vent of Alpheus'; cp. Milton (*Arcades*, 30);

> 'Divine Alpheus, who by secret sluice
> Stole under seas to meet his Arethuse.'

l. 696. **ore tuo**: 'who now passes out through thy mouth, O Arethuse, and mingles with the Sicilian Sea'; the fountain Arethuse is so near the sea that its overflow, even at the present day, issues into the great harbour.

Arethusa, 'the huntress nymph Arethusa was loved by the hunter Alpheus, and to avoid his wooing she fled to Ortygia and became a spring. Alpheus, through a sort of sympathetic charm, was transformed into a river, which flowed beneath the sea and united its waters with the spring' (Bury on Pind. loc. cit.).

l. 698. **exsupero,** 'I pass by'; cp. i. 244.

stagnantis Helori, from ἕλος, a marsh, is another instance of the constr. explained in l. 693 *n.* Helorus rises in the mountains and, after a rapid descent, spreads over the plains near the sea. In modern times, the upper stream is called *Atellaro*, the lower *Abisso.*

l. 699. **Pachynus**: the modern Passaro.

l. 700. **fatis,** 'Camarina, which the oracle gave no man leave to disturb' (Con.). An allusion to the oracle 'do not disturb Camarina: better is it that she should be undisturbed,' which became proverbial (='it is better to let sleeping dogs lie'), the legend being that the inhabitants, in defiance of the warning of the oracle, drained the marsh round their town, thus making the place accessible to the enemy who before suffered from malarial fever during these sieges. This marsh is still called *Lago di Camarina.*

l. 702. **inmanis**: a genit., 'called from the name of its violent stream' (viz. Gelas, now called *Fiume di Ghiozzo*); cp. Ov. F. iv. 470 'et te, vorticibus non adeunde Gela.'

Gelā: Virgil here uses the Greek form Γέλᾱ). The modern Terranuova stands on the site of Gela.

fluvii: the double *i* in the genitive of substantival stems in *-io* is generally contracted in Augustan writers, but the uncontracted form is sometimes permitted in hexameters in the case of trisyllables; cp. 'apii' (Moretum l. 89), although such forms were generally avoided. 'Propertius, Ovid, Lucan, and the later poets used the full form in *-ii*, but in proper names the contracted forms continued to be most common' (Roby).

l. 703. **arduus**: probably an etymological explanation of *Acragas* (cp. l. 693 *n.*), but the epithet accurately describes the position of *Girgenti*, which crowns a lofty summit and is visible to passing ships even from Camarina.

l. 704. **magnanimum**: 'high-blooded.' The original Italian form of the genitive (= Greek -ῶν) is found in adjectives in Virgil, only in this word (vi. 307; G. iv. 476) and in *superum*, although it is not very uncommon in earlier writers (e.g. Plaut. 'doctum hominum,' and the legal phrase, 'liberum sibi quaesendum gratia'). In the case of substantives it is found, (*a*) in names of weights and measures in conjunction with numerals, e.g. *nummum*, *sestertium*, etc., (*b*) *deum*, *divum*, *virum* (poet.), (*c*) names of peoples, e.g. *Achivum*, *Argivum*, etc., (*d*) neuters are rare; cp. Catull. lxiii. 21 'ubi cymbalum sonat vox.'

quondam: apparently = 'long ago'; Virgil for a moment speaks *in propria persona*; but the passage is full of anachronisms.

l. 705. **datis**, 'vouchsafed' by heaven; cp. l. 688.

palmosa: from the *palma agrestis*, 'dwarf palm,' which is still found there.

Selinus: the modern Selinunto, remarkable for the ruins of its temples, which have furnished examples of the earliest Greek sculpture, now preserved in the museum at Palermo.

l. 706. **dura**, 'dangerous.'

lego, 'I pick my way,' 'I thread the waters of Lilybaeum dangerous from hidden rocks' (Page); cp. l. 127 *n.*

Lilybeïa: the promontory Lilybaeum (now *Capo Boco*) is fringed with dangerous reefs. The modern name of Lilybaeum is Marsala.

l. 707. **Drepani**: the modern Trapani, remarkable in modern times for its salt works. It is probable that the coast received the epithet **inlaetabilis** from the miasmatic marshes that still surround the town. The tomb of Anchises is still shown at Trapani. This hero was said to have died in a half a dozen other places.

l. 716. **unus**: contrasted with *omnibus*, implying that all eyes were fixed upon him.

l. 717. **renarrabat**: *re* has a retrospective force; cp. Hor. Od. i. 10. 17 'tu pias laetis animas reponis | sedibus,' with a retrospect

to his having received the souls in charge (Henry). So it comes to mean 'as in duty bound'; Hor. Od. i. 3. 6 'finibus Atticis | reddas incolumem, precor.'

l. 718. **quievit**, 'he became silent, and having here ended his narrative, he rested.' This word 'presents a contrast with the tale of adventure which had just been told and the description of Dido's tragic passion which is to follow' (Page).

APPENDIX I.

TRANSLATIONS.

Lines 99–113.

Lo Phoebus spake, and mighty joy arose with tumult mixed,
As all fell wondering where might be that seat of city fixed,
Where Phoebus called our wandering folk, bidding us turn
again.
Thereat my father, musing o'er the tales of ancient men,
Saith: 'Hearken, lords, and this your hope a little learn
of me!
There is an isle of mightiest Jove called Crete amid the sea;
An hundred cities great it hath, that most abundant place;
And there the hill of Ida is, and cradle of our race.
Thence Teucer our first father came, if right the tale they
tell,
When borne to those Rhoetean shores he chose a place to
dwell
A very king: no Ilium was, no Pergamus rose high;
He and his folk abode as then in dales that lowly lie:
Thence Earth-mother Cybele[1] and Corybantian brass,
And Ida's thicket; thence the hush all hallowed came to pass,
And thence the lions, yoked and tame, the lady's chariot drag.

WILLIAM MORRIS.

[1] We should probably read 'of Cybele' or 'of Cybelus,' for the penult is not long, except in the form *Cybebe*. But Byron, *Childe Harold* IV. ii, has,

'She looks a sea Cybele, fresh from ocean.'

191–208.

We hoist our sails, and pent in hollow oak,
Scud o'er the vasty deep. And now our ships
Had gained the open main, nor aught was seen
Save sky and sea the wide horizon round;
When, big with night and storm, a livid cloud
Dark lowering drew above our heads, and all
The ruffled deep gave back the scowl of heaven.
Anon the winds in long continuous swell
Uplift the waves, and, stirred from lowest depths,
Old Ocean heaves and rises in his might.
Scattered diverse, we rove the watery waste,
Mist chokes the day and humid night the sky,
While forky lightnings cleave with frequent flash
The riven clouds. Flung from our course, we roam
The pathless waters blind, while day from night
E'en Palinure doth own his skill at fault
To read aright from out the murky sky,
Or gather up again his reckoning lost.
Three twilight days with blinding fog obscured
We drift the deep, and three long starless nights;
The fourth at last, up-peering from the wave,
Land shows ahead, and now at nearer view
Gives far-off hills to sight and curling smoke:
Down drop the sails, and, taking to the oars,
We toss the spray and sweep the foaming flood.

CANON THORNHILL.

301–322; 337–343.

It chanced Andromache that day
There in a grove without the wall
  Beside a mimic Simois wave
Was making funeral festival
  At Hector's counterfeited grave,
Raised by her hands, a grassy heap,
With altars twain, whereat to weep.
When as she saw my near advance
And marked our Trojan cognizance,
Awhile distracted and amazed
She stood, and stiffened as she gazed:
  Her life-blood leaves her cheeks:
She faints: at last from earth upraised
  In faltering tones she speaks:

'Real, is it real, the face I view,
A harbinger of tidings true?
Say, are you living? or if dead,
Then where is Hector?' so she said,
And tears in copious torrent shed,
  And filled the air with cries:
Thus as her tide of passion flows,
Few broken words I interpose:
'Aye, I am living, living still
Through all extremity of ill:
  No dream your sense belies.
But say, alas! what new estate
Receives you fallen from such a mate?
What fortune matches the degree
Of Hector's own Andromache?
Still wear you Pyrrhus' nuptial yoke?'
She dropped her voice, and softly spoke
  With lowly downcast eyes:
'O happy more than all beside,
  The Priameian maid,
Who for her dead foe's pleasure died
  Beneath her city's shade.

. . . .

But you—what destiny from heaven,
What stress of wind your bark has driven
  Unknowing on our coast?
And lives he yet whom once at Troy—
Ascanius? dwells there in the boy
  Grief for his mother lost?
Feels he the hereditary flame
  His growing spirit fire
At Hector's and Aeneas' name,
  His uncle and his sire?'

J. CONINGTON.

512-531.

Ere Night, drawn by the Hours, has encircled half of the
    skies,
Keen Palinurus arises from slumber, explores with his eyes
Every wind, drinks in with his ears each sound of the air;
All of the stars as they silently glide in the firmament there
Numbers; observes Arcturus, the Hyads rainily bright,
Both of the Bears, and Orion, in golden panoply dight.

When he beholds that the heavens are as one unclouded expanse,
Loud on his trumpet he sounds from the poop: our fleet we advance,
Feel our way through the waters, and spread our wings to the night.
Morn was reddening already, the stars dispersed and in flight,
When from afar faint hills we distinguish, and low in the skies
Italy. Foremost Achates and loudest 'Italy!' cries.
'Italy!' mariners all shout merrily, hailing the land.
Crowning a great imperial cup with a garland of flowers,
Brimming it full with wine, my father, goblet in hand,
Stands on the poop uplifted, and prays to the heavenly powers.
'Gods! great rulers of sea, and of earth, and of tempests,' he saith,
'Grant us a fair-wind passage, and blow with favouring breath.'
Coveted breezes freshen; the port now nearer in sight
Widens; Minerva's temple is seen on the citadel height.

Sir Charles Bowen.

570-587.

Sheltered the haven from reach of the tempests, spacious and grand,
Were not the dread volcanoes of thundering Aetna at hand,
Upward bursting at times amid cloud-jets dark as the night,
Smoking with eddies of pitch and with cinders burning and bright.
Now great fire-balls shoot till the stars are stricken; and now
Bowels of the mountain rend and the boulders belch from below.
Molten masses of stone to the skies with a groan and a roar
Volley in showers from abysses that under them seethe evermore.
Half-consumed by the lightning, beneath these ranges of hill,
Here, it is said, Enceladus sleeps; while over him still
Aetna enormous breathes, from her bursting furnaces, flame.

Oft as he changes his weary side, great Sicily's frame
Trembles with thunder, enshrouding the heavens in smoke
of her fire.
All night long till morning we bore these prodigies dire,
Hid in the forest nor saw we the cause of the uproar there.
Starlight none was beaming, no bright and radiant air
Shone from the constellations, the sky was with darkness
strewn;
Dead and unbroken night in a storm-cloud prisoned the
moon.

SIR CHARLES BOWEN.

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APPENDIX II.

METRE.

1. The old Latin poetry depended on the regular recurrence of *accent*, like English poetry and not, as the Greek, on the *quantities* of syllables. Specimens survive in the fragments of the Saturnian metre of Naevius[1]. A younger contemporary of his, *Q. Ennius* (239–169 B. C.), born at Rudiae, in Calabria, and so influenced by the Greek associations of the south of Italy, which was called Magna Graecia, came to Rome at the end of the Second Punic War and introduced Greek metres, which were henceforth used by all Latin poets.

2. Amongst these metres the most important was the *Hexameter*, which had been used in the *Iliad* and *Odyssey* and other epics, in Hesiod's didactic poetry, and in the pastoral idylls of Theocritus. It consists of six feet, which may all be either spondees (– –) or dactyls (– ◡ ◡), except the last, which is a spondee[2]; the fifth foot is nearly always a dactyl. Hence we have the following scheme (the last syllable being treated as indeterminate):—

1	2	3	4	5	6
– ◡ ◡	– ◡ ◡	– ◡ ◡	– ◡ ◡	– ◡ ◡	– ⏓
– –	– –	– –	– –	(– –)	

But though *dactylic* lines (in which all the feet except the

[1] Macaulay, in the Preface to *The Lays of Ancient Rome*, points out the identity of the old Saturnian metre with the old English ballad. Compare—

'novém Iovís concórdes | fíliaé soróres,'

with

'The kíng was ín his párlour | coúnting oút his móney.'

[2] So the Latins thought, regarding the last syllable, the *syllaba anceps*, as long. This appears from their *hypermetric* lines in which a final syllable, generally *-que*, is elided before a vowel beginning the next line. In sixteen out of eighteen cases in Virgil, the

last are dactyls) are common (see *Aen.* iii. 195, 331, 418, 489, 666), especially in Greek, and *spondaic* lines (where the fifth foot is a spondee) are not very rare, we generally find a mixture of the two kinds of feet in the first four places.

3. The metrical *ictus*, which must be distinguished from the *accent* of a word, falls on the first syllable of the foot in a dactylic measure like the hexameter; but a mere collection of words which could be divided into feet would not necessarily make a rhythmical line. Take for example—

'Spársis | hástis | lóngis | cámpus | spléndet et | hórret.'

This consists of four spondees, a dactyl and a spondee; and yet it can scarcely be read as an hexameter. It was an attempt to get a special effect, but even the ancients laughed at it. Contrast with it

'Dénsan|túr cam|pís hor|réntia | téla vi|rórum.'

What makes this rhythmical? We notice that the second and third feet are broken between two words, that they have each what is called a *caesura* ('cutting'), and that this feature is lacking in the former line. But why should this cause such a difference? To understand this, we must recall the rule of the accent in Latin.

4. Stated broadly, the rule of the *accent* in Latin is this: If the penult of a word be long, the accent is on it, but if the penult be short, the accent is on the antepenult. Of course there follows from this that (except in monosyllables) the accent in Latin never falls on the last syllable of a word. Now we notice that in the first of the two lines the acute mark (which points out the metrical *ictus*) falls on the syllable which has the natural accent of the word; so there is nothing to suggest to the ear that we are not reading prose. Let us by the grave mark point out the natural accents of the words in the second line—

'Densàntur càmpis horrèntia tèla viròrum.'

We now see that the accent does not coincide with the *ictus* in the first three feet, but does coincide in the last three feet: that, in fact, the *caesura* simply causes the *ictus* to fall on a syllable that has not the *accent*. We also notice that this divergence between ictus and accent occurs in the

syllable before the elided syllable is long, making the sixth foot a spondee. Hypermeter is unknown in Greek, where the last syllable was probably a trochee (- ⏑), a catalectic dactyl.

first half of the line. So, granted the right number of syllables in the right order, on the *caesura* depends the rhythm and music.

5. The *caesura* is 'strong,' if it occur after the first long syllable of the spondee or dactyl; 'weak,' if it occur after the first short syllable of the dactyl. It is called 'Tri-hemimeral,' 'Pent-hemimeral,' or 'Hept-hemimeral,' according as it occurs after three, five, or seven half-feet (ἡμι-μέρη), i. e. in the second, third, or fourth foot. Of these the penthemimeral is the most important. If it be 'strong,' it is sufficient to make a verse rhythmical. In the first 100 lines of *Aen.* iii. there are only eleven which have not this strong caesura in the third foot; these are rendered rhythmical by the combination of other caesuras.

6. In the latter part of the line, where the ictus should coincide with the accent, there should of course be no strong caesura: for it is clear that if there were a strong caesura in the fifth foot, the ictus would fall on the final syllable of a word (which would be unaccented). But the Latins do not follow the Greeks in their avoidance of a weak or trochaic caesura in the fourth foot; it is found fifteen times in *Aen.* iii. 79, 112, 231, 237, &c.

7. *Elision* takes place when a word, ending with a vowel or *m*, is followed by another word beginning with a vowel. In this case the final syllable of the former word [1] is cut away in scanning, though not, as in Greek, removed and replaced by an apostrophe. When the syllable is allowed to stand and count in scanning, *hiatus*, or a 'gaping,' takes place.

8. The *quantities* of syllables can be learned only by practice. Hence the importance of correct pronunciation in the classroom. But the rule of *position* shows at once the quantities of many syllables in a line before us. This rule is, that a vowel naturally short is lengthened, if it comes before two consonants, unless they are a mute and liquid, in which case it *may* remain short, e. g. the gen. of *păter* is *pătris* or *pātris* [2]. (If the vowel is naturally long it must remain long, e. g. the gen. of *māter* must be *mātris*.)

A vowel before another vowel in the same word is generally short, e. g. *Asĭae*, *Prĭami*.

[1] Except in the case of a final vowel or *m* before *es* or *est*, when it is the *e* of these words that is cut off.

[2] But a mute at the end of a word before a liquid commencing the next must lengthen the final syllable. The quantity of a syllable is generally spoken of as the quantity of the vowel in the syllable.

9. The ordinary rules for the quantities of the various terminations of words are given in most grammars; so here will be noticed only some points that may be useful to students who are beginning to practise scansion on this book. We notice generally that in Latin the long syllables are more numerous than in Greek, and hence there are fewer *spondaic* lines, as in Greek the heavy effect of these is compensated by the lightness of the dactyls in the rest of the line. In *Aen.* iii. 12, 74, 517, and 549 are *spondaic*. *Proper names* admit of considerable variety, e. g. in line 1 we have *Āsia* (but *Āsia* adj. *Aen.* vii. 701); *Prĭămus* (but *Prīămĭdes*, 295, 346; *Prīămeĭă*, 321); *Ōrīōna*, 517; *Grādīvus*, 35; *Dīana*, 681; *Ītălus*, 185, so *Ītălia*, 253, &c., but *Ĭtalus*, 396. *Cȳclopes*, 644, as contrasted with *Cȳclŏpas*, 647, shows the lengthening of the vowel by the mute and liquid *cl*; so *Trinācria*, 554, compared with *Trinăcria*, 440 (the naturally short *a* being lengthened before *cr*, as in *sacra*, 19).

Many of them have Greek terminations, e. g. *Thracĕs*, 14 (cf. *Cyclădăs*, 127, *Cyclopĕs*, 644): *Idomeneă*, 122; *Aeneā*, 41 (cf. 475 *n.*).

Greek rhythm is seen in—

l. 74 'Nērĕī dum ma tri (*h*) et | Neptu'no (*h*) Ae'gaeo,' where in addition to the *spondaic* ending, we notice *hiatus* (*h*) in the caesura of the third foot, and the unusual strong caesura and hiatus in the fifth foot.

l. 91 'Limina quē lau rusque dei . . .' Virgil thus lengthens *-que* in the *arsis* (i. e. the syllable having the metrical *ictus*) of the second foot, in imitation of Homer. In most of the sixteen instances the following word begins with two consonants or a double consonant, as *z*. Here the liquid *l*, as sometimes in Homer, helps out the metre.

l. 211 'Insŭlāē Iŏnĭ o . . .' The shortening of a diphthong or long vowel before a word beginning with a vowel is quite normal in Homer. Cf. '. . . an quĭ ămant. . .' (*Buc.* viii. 108), and '. . . tĕ ămīce. . .' (*Aen.* vi. 507).

l. 464 'Donă dĕ'hinc au ro grăvĭ ā sec'toqu' ĕlĕ'phanto.' In this the lengthening of the final *a* in neut. plur. is unparalleled.

Dĕhinc, but *deinc* by 'internal elision' (*sem(i)esam* 244, *sem(i)ustum* 578). [I believe the reading should be 'gravia et secto elephanto,' with a hiatus in the fifth foot, as in 74, and as in the Greek original of this very phrase (Hom. *Od.* xviii. 196). To read 'insectoque' (as Ovid, *Metam.* vi. 58) would also mend the metre.]

l. 553 '. . . navĭfră gum Scȳlă'ceum.' The caesura in the fifth

foot is due to the long Greek word, as is the case in 680, where the rhythm is similar.

l. 702 'Inmanisque Ge|la fluvi|i cognomine dicta.' There is no parallel to the uncontracted form *fluvii* in Virg., and the lengthening of the *a* in *Gela* is strange, if it is the nominative. I think *Gela* is the Greek gen. (Thuc. vi. 4. 3), and *fluvii* a correct gloss upon it. If so, a word has fallen out and we should perhaps read 'Inmanisque Gela cognomine *moenia* dicta.' *Moenia* would more easily be lost after the final part of the foregoing word.

10. A few other points may be noticed :—

l. 3 A cretic (– ◡ –) is not usually elided, but *Ilium* has the licence of a proper name, which otherwise could not be introduced into hexameters. The city *Troia* is a dissyllable, but *Trōĭa* in 306 and 596 comes from the adj. *Troïus*.

l. 36 *ritĕ*; cf. *sinĕ*, 204, *inpunĕ*, 628, *indĕ*, 663. These must not be confused with adverbs from adjs. of the second decl. which have *ē* (except *benĕ*, *malĕ*, and a few others).

l. 45 *egŏ*. Very few words have final *ŏ* in Virg.; *duŏ*, 623, *mŏdŏ* (adv.), 116, *sciŏ*, 602, and *nescio*, are the most common. Later there was an increasing tendency to shorten final *o*.

l. 46 *sĕgĕs*: the final *es* is short in such words when the stem has short vowel, *milĕs*, *mīlĭtis*, but *mercēs*, *-ēdis*, so *tellūs*, *-ūris* (63), *virtūs*, *-ūtis*, &c.

l. 112 *nĕ|mus: hinc*|. The *us* is lengthened by arsis, (where the voice is *raised* at the metrical ictus), helped by the pause at the chief caesura.

l. 122 *dŭcem*, but the verb *dūco*, 114; for such variations compare *sŏpor*, 173, but *sōpitus*; *vōcem*, 246, but *vŏcare*, 185; *sēdes*, 123, but *sĕdeo*; *rēgis*, but *rĕgo*.

l. 192 *iam* elided, cf. 205, 260. Monosyllables ending in a long vowel or *m* should not be elided before a *short* vowel.

l. 212 *Harpyiae* (– – –); *Phineia* (– – ◡ ◡): Greek words.

l. 218 *famē*, being of fifth decl. in abl.

l. 257 *māla*, 'cheek,' *mălus*, 'bad,' *mālus* (*m.*), 'mast,' *mālus* (*f.*), 'apple-tree,' *mālum*, 'apple.'

l. 314 *sūbicio*: *u* is lengthened before *b* and lost semivowel *i*.

l. 363 *rēligio*: the *ē* in this word and in *rēliquiae*, 87, is probably due to metrical necessity; in *reddo* it may be due to *red-*, the old form of *re-*, seen in *redeo*. In *repperit*, *reccidit*, *rettulit*, it is perhaps a relic of the reduplicated perfect.

l. 364 *repos(i)tas*: for the omission of the short vowel compare *orac(u)lum*, 143, *peric(u)lis*, 711.

l. 440 *mittēre*, 2nd pers. fut. pass. (*mittĕre*, infin. active).

l. 503 *idem*, sing. masc.; in 541 and 564 it is the contracted form of plur. *iidem*.

l. 701 '*Cămărīna* . . . *Gĕlōī*.'

11. It is only when we have become familiar with the rhythm of the hexameter, and can without effort appreciate its music, that we can recognize the wonderful skill with which Virgil introduced variety into its harmony. This he effected, not only by the occasional use of Greek rhythm, but by constantly changing the arrangement of the dactyls and spondees in the first four feet. His favourite collocation is a dactyl followed by three spondees. As compared with Ovid he uses spondees more frequently in all the four positions. We may realize how much dignity is thus added to the heroic verse by comparing it with his own *Bucolics*, where the lighter theme has appropriately a larger number of dactyls. Note carefully, too, how often the metre expresses the sense. What massive weight is shown in such lines as—

'Urgeri mole hac, ingentemque insuper Aetnam.' (579.)

What murky obscurity in—

'Et lunam in nimbo nox intempesta tenebat.' (587.)

What size and horror are suggested by—

'Monstrum horrendum, informe, ingens, cui lumen ademptum.' (658.)

with its strident elisions and harsh spondees.

Contrast with these the speed of—

'Vela damus vastumque cava trabe currimus aequor.' (191.)

and the wild rush of—

'Noctem hiememque ferens, et inhorruit unda tenebris.' (195.)

and the sad pathos of—

'O mihi sola mei super Astyanactis imago.' (489.)

Again Virgil, like all Latin poets, is fond of 'apt alliteration's artful aid.' For striking examples the following lines should be studied, and the varied effects cannot but be felt: 102, 160, 196, 216, 283, 529, 555, 623.

12. English hexameters can give but a faint idea of their rhythmic roll, for English has not adopted the quantitative system. Indeed, until the ear has been trained, we can scarcely recognize the metre in Kingsley's *Andromeda*, the finest poem in this metre in English, or in Longfellow's

Evangeline and *Miles Standish*; but a few lines are given to enable the student to appreciate the contrast:—

A.

Over the | sea, past | Crete on the | Syrian | shore to the | southward,
Dwells in the | well-tilled | lowland a | dark-haired | Aethiop | people,
Skilful with | needle and | loom, and the | arts of the | dyer and | carver,
Skilful, but | feeble of | heart: for they | know not the | Lords of O|lympus,
Lovers of | men; neither | broad-browed | Zeus nor | Pallas A|thené,
Teacher of | wisdom to | heroes, be|stower of | might in the | battle;
Share not the | cunning of | Hermes, nor | list to the | songs of A|pollo.

KINGSLEY.

B.

In the old | Colony | days, in | Plymouth the | land of the | pilgrims
To and | fro in a | room of his | simple and | primitive | dwelling,
Clad in | doublet and | hose, and | boots of | Cordovan | leather,
Strode with a | martial | air, Miles | Standish the | Puritan | Captain.

LONGFELLOW.

It will be noticed that the metre adopted by the late Lord Bowen in his translation—a striking attempt at the almost hopeless task of adequately rendering Virgil—is really hexameter with the last syllable removed, and rhyme added. In fact, as he says, it is as if the line Coleridge translated from Schiller—

In the hex|ameter | rises the | fountain's | silvery | column,

were to become—

In the hex|ameter | rises the | fountain's | silvery | spray.

Professor Tyrrell justly condemns the change as taking away the character of the hexameter. 'It is either no metre at all, or it is the metre which Swinburne has used so grandly in the "Song in Time of Revolution"—

'"The heart of the rulers is sick, and the High Priest covers his head,
For this is the song of the quick which is heard in the ears of the dead."

'But Swinburne has emphasized the division of the line into two parts by the internal rhyme. Had Lord Bowen consistently observed this rule, his poem would be in anapaestic measure.' But though the balked suggestion of the classical metre may offend Professor Tyrrell's sensitive ear, even he does not deny that the translation is a beautiful poem.

BRIEF NOTES ON THE ILLUSTRATIONS.

Page 2. *Flight of Aeneas.* Note the long white hair of Anchises, who holds a sceptre as king. The crest belongs to the helmet of Aeneas, who holds a spear in his left hand, and supports Anchises with his right. The female figure to the left is Creusa, wife of Aeneas; Ascanius is going ahead and looking back to see if his mother is following. The figure giving counsel on the right is Venus, marked by the stars on her robe.

p. 3. *Coin of Fonteius.* Note the *aplustre* – the ornamental upper part of the stern curved up over the steersman, and the *rostrum*, or armed beak for ramming.

p. 4. *Ancient altars.* The central altar is the *altare*, or high altar, on which sacrifice was offered only to the gods above.

p. 6. *Cortina.* The priestess's seat was shaped like the half spherical lid of the vessel called *cortina.* It rested on three legs, the upper parts of which are shown.

p. 7. *Bacchante.* The head with streaming hair is thrown backwards in the frenzy of the dance. The girl is half clothed with the fawn-skin, and she is beating the *tympanum* or tambourine used in the worship of Bacchus and Cybele.

p. 9. *Apollo Belvedere.* The statue of Apollo after slaying the python is 'one of the most sublime works of art which have escaped the ravages of time.' It was found in 1503 at Antium, the birthplace of Nero, who may have brought it there from Greece. The sculptor is unknown. The name is derived from the Belvedere, 'prospect hall,' in the Vatican, where the statue is placed. Byron's lines in *Childe Harold*, IV. clxi, are worth quoting:—

> 'Or view the Lord of the unerring bow,
> The god of life, and poesy, and light—
> The sun in human limbs arrayed, and brow
> All radiant from his triumph in the fight;
> The shaft hath just been shot—the arrow bright
> With an immortal's vengeance; in his eye
> And nostril beautiful disdain, and might,
> And majesty, flash their full lightnings by,
> Developing in that one glance the deity.'

p. 12. *Harpy.* The Harpies as depicted on the Harpy monument, taken from the tomb of Xanthus, are more benevolent than those represented by Virgil. The egg-shaped body is said to symbolize return to life. The figure carried off is probably Merope.

p. 15. *Chlamys.* Note the *petasus*, a broad-brimmed travelling-hat, worn by one figure and slung at the back of the other. Note also that the hatted figure wears the buskin (*cothurnus*), the other not. The *chlamys* is clasped by a buckle, and hangs lightly from the shoulder.

p. 20. *Ulysses and Scylla.* This illustration, from an Etruscan cinerary urn, represents a fight between Ulysses and the fabulous monster Scylla. During his seafarings after the sack of Troy, Ulysses (Odysseus) twice ran between the perilous Scylla and Charybdis. Homer represents Scylla as a monster shaped in the upper part like a dog, with six heads and necks, and twelve feet. But another form of the legend represents her as a maiden whose legs were turned by the wiles of Circe into serpentine coils. In the illustration Scylla is girt with weeds instead of the usual dogs' or wolves' skins. In her left hand she holds a part of the broken rudder of the ship. Ulysses and one of his companions, both clutched in the coils, attack her on opposite sides, and two of his companions have already been killed.

p. 21. *Sibyl.* In her left hand she holds a roll—one of the Sibylline books.

p. 23. *Andromache.* Note the Argive shield.

p. 25. *Minerva.* Note the crested helmet with the visor raised. The goddess is holding a *patera* instead of the usual statue of Victory, which shows it to be a Roman work.

p. 29. *Polyphemus.* This is quite a benevolent-looking monster. In his left hand he holds a lyre, and in his right a *plectrum*, the implement for striking its strings. He is seated on a rock covered with the skin of some animal, a club is resting against it; a ram typifies his original pastoral character; and apparently a Cupid is drawing his attention to something in the distance. The dotted line indicates what remains of the original: all outside it has been restored.

p. 33. *Aeneas.* From a vase. Note the enormous crest, and the φάλος, or forepiece, also the corslet, shield and greaves (*ocreae*), and the two spears with which he is commonly represented (see *Aen.* i. 313).

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VOCABULARY

a, ab, *prep.*, from, by means of.
Abas, -ntis, *m.*, early king of Argos (*but see* l. 286 *n.*)
abdūco, -ĕre, -xi, -ctum, *v. a.*, to lead one away, to take with one, carry off, remove (l. 601, terras = in terras).
ăbĕo, -īre, -īvi, *or* **-ĭi, -ĭtum,** *v. n.*, go away, depart, disappear.
ablātus, borne away, *perf. part. pass. from* **aufero.**
abrumpo, -ĕre, -rūpi, -ruptum, *v. a.*, break off, violate (l. 55).
abruptus, -a, -um, broken, precipitous.
abscindo, -ĕre, -scĭdi, -scissum, *v. a.*, to tear asunder, separate.
abscondo, -ĕre, -di, *or* **-dĭdi, -dĭtum,** *v. a.*, put away, conceal; to lose sight of (l. 291).
absūmo, -ĕre, -mpsi, -mptum, *v. a.*, to consume (mensas malis, l. 257).
ac, *conj.* (atque), **ac** *before consonants* = and, as (*after* idem), than.
accēdo, -ĕre, -cessi, -cessum, *v. a. and n.*, to approach.
accessus, -us, *m.*, an approaching, approach.
accĭpĭo, -ĕre, -cēpi, -ceptum, *v. a.*, to take, receive, receive as a guest (l. 353).
ācer, -cris, -cre, *adj.*, keen.
Ăchaemĕnĭdes, -ae, *m.*, companion of Ulysses (l. 614).
Ăchātes, -ae, *m.*, the armour-bearer and friend of Aeneas.
Ăchilles, -is, *and* **-i,** *m.*, the Grecian hero in the Trojan war, son of Thetis and of Peleus, King of Thessaly.
Ăchillēus, -a, -um, *adj.*, of or pertaining to Achilles.
Ăcrăgas, -ntis, *m.*, Greek name for Agrigentum.
Actĭus, -a, -um, belonging to Actium; poet. for *Actiacus*.
ăcūtus, -a, -um, *adj.*, sharp.
ad, *prep.*, to, about (time), close to, at.
Ădămastus, -i, *m.*, father of Achaemenides.
addīco, -ĕre, -xi, -ctum, *v. a.*, to assign to.
addo, -ĕre, -dĭdi, -dĭtum, *v. a.*, to add to.
ădĕo, -īre, -īvi, *or* **-ĭi, -ĭtum,** *v. n. and a.*, to go to or approach a person or thing (with *ad* or *in*), to assail, to enter upon, undertake.
ădĕō, *adv.*, very, fully (l. 203).
adfābĭlis, -e, *adj.*, easily spoken to, kindly.
adfecto, -āre, -āvi, -ātum, *v. a.*, to seize.

adfĕro, -ferre, adtŭli, adlātum, *v. a.*, to bring.
(**adfor**), **-āri, -ātus sum,** *v. a.*, to address.
adgnosco, -ĕre, -gnōvi, -gnĭtum, *v. a.*, to recognize.
adgrĕdĭor, -i, -gressus sum, *v. dep. and a.*, to approach, to attack, to accost.
ădĭmo, -ĕre, -ēmi, -emptum, *v. a.*, to take away.
adlābor, -i, -lapsus sum, *v. dep. n.*, *with dat.*, to glide to.
admŏvĕo, -ēre, -mōvi, -mōtum, *v. a.*, to move near.
adnītor, -i, -nīsus, *or* **-nixus sum,** *v. dep. n.*, to lean upon, to strive.
ădŏlĕo, -ēre, -ŭi, ădūltum, *v. a.*, to magnify, to burn (sacrifices), l. 547 *n.*
ădŏpĕrĭo, -īre, -ŭi, -ŏpertum, *v. a.*, to cover up.
ădōro, -āre, -āvi, -ātum, *v. a.*, to worship.
adpārĕo, -ēre, -ŭi, -ĭtum, *v. n.*, to appear.
adpello, -ĕre, -pŭli, -pulsum, *v. a.*, to drive to.
adspĭcĭo, -ĕre, -spexi, -spectum, *v. a.*, to behold.
adsto, -āre, -stĭti, *no sup.*, *v. n.*, to stand ready to hand.
adsum, -esse, -fŭi, *v. n.*, to be with, to help.
advĕho, -ĕre, -vexi, -vectum, *v. a.*, to convey to.
adversus, -a, -um, *adj.*, opposite to, adverse, contrary to.
ădȳtum, -i, *n.*, a shrine.
Aeăcĭdes, -ae, *m.*, descendant of Aeacus.
Aeaeus, -a, -um, *adj.*, from Aea, a town in Colchis.
Aegaeus, -a, -um, *adj.*, pertaining to Aegae, a town in Euboea where Poseidon was worshipped.
aeger, -gra, -grum, *adj.*, ill.
Aenĕădes, -ae, *m.*, a descendant or follower of Aeneas.
Aenēas, -ae, *m.*, Aeneas, son of Venus and Anchises.
aequālis, -e, *adj.*, equal.
aequo, -āre, -āvi, -ātum, *v. a.*, to make equal.
aequor, -ŏris, *n.*, the surface of the sea.
āĕr, āĕris, *acc.* **āĕră,** *or* **-em,** *m.*, air.
āĕrĭŭs, -a, -um, *adj.*, airy, lofty.
aes, aeris, *n.*, brass, a trumpet.
aestas, -ātis, *f.*, the summer.
aestus, -us, *m.*, heat, tossing, surf.
aether, -ĕris, *acc.* **-ĕra,** *m.*, sky.
aethra, -ae, *f.*, light (*see* l. 585 *n.*).
Aetna, -ae, *f.*, the volcano in Sicily.
Aetnaeus, -a, -um, *adj.*, pertaining to Mount Aetna.
aevum, -i, *n.*, life.
Ăgămemnŏnĭus, -a, -um, *adj.*, pertaining to Agamemnon.
ăger, ăgri, *m.*, land, field.
aggĕro, -ĕre, -gessi, -gestum, *v. a.*, to heap up.
ăgĭto, -āre, -āvi, -ātum, *v. a.*, to drive, to pursue, to excite.
ăgo, -ĕre, -ēgi, actum, *v. a.*, to drive, to marshal.
ăgrestis, -e, *adj.*, rural, rustic.
āio, *v. defect.*, to say.
āla, -ae, *f.*, a wing.
Alba, -ae, *f.*, the town in Latium.
albus, -a, -um, *adj.*, white.
ălĭus, -a, -ud, *adj.*, other, another.
almus, -a, -um, *adj.*, cherishing, kind.
ălo, -ĕre, -ŭi, -ĭtum, *and* **-tum,** *v. a.*, to rear.

Alphēus, -i, *m.*, the river in Elis.
alter, -tera, -terum, *adj.*, another, second.
alternus, -a, -um, one after another.
altrix, -īcis, *f.*, sustainer, nurse.
altum, -i, *n. subst.*, deep sea.
altus, -a, -um, *adj*, high, or deep.
ambĕdo, -ĕre, ēdi, -ēsum, *v. a.*, to gnaw, to eat up.
ambĭgŭus, -a, -um, *adj.*, double, doubtful.
āmens, -ntis, *adj.*, frantic, mad.
ămictus, -us, *m.*, covering.
ămīcus, -i, *m.*, a friend.
ămīcus, -a, -um, *adj.*, friendly.
āmitto, -ĕre, -mīsi, -missum, *v. a.*, to lose.
amnis, -is, *m.*, a river.
ămo, -āre, -āvi, -ātum, *v. a.*, to love.
ămor, -ōris, *m.*, love.
amplector, -i, -plexus sum, *v. dep. a.*, to embrace.
amplus, -a, -um, *adj.*, large.
amplĭus, *comp. adv.*, more, longer.
an, *conj.*, or.
anceps, -cĭpĭtis, *adj.*, double, lit. 'that has two heads.'
Anchīses, -ae, *voc.* **-ā,** or **-ē,** *m.*, father of Aeneas.
ancŏra, -ae, *f.*, an anchor.
Andrŏmăchē, -es, *f.*, wife of Hector: after the fall of Troy she was brought to Greece by Pyrrhus and married to Helenus.
angustus, -a, -um, *adj.*, narrow.
ănĭma, -ae, *f.*, the soul, life.
ănĭmal, -ālis, *n.*, animal.
ănĭmus, -i, *m.*, mind, courage.
Ănĭus, -i, *m.*, a king and priest at Delos.
annus, -i, *m.*, year.
Antandros, -i, *f.*, a maritime town in the Troad.
antĕ, *adv. and prep., with acc.*, before.
antemna, -ae, *f.*, a yardarm.
antīquus, -a, -um, *adj.*, ancient.
antrum, -i, *n.*, cave.
ăpĕrĭo, -īre, -ŭi, -ertum, *v. a.*, to uncover, to open, to appear.
Ăpollo, -ĭnis, *m.*, Apollo.
appārĕo, *see* **adpareo.**
apto, -āre, -āvi, -ātum, *v. a.*, to fit.
ăquĭlo, -ōnis, *m.*, the north wind.
āra, -ae, *f.*, altar.
arbŏr, *or* **arbōs, -ŏris,** *f.*, tree.
Arcĭtĕnens, -ntis, *m.*, a poetical epithet of Apollo and Diana, bow-bearing.
Arctūrus, -i, *m.*, the Northern Bear.
arcus, -us, *m.*, a bow.
ardŭus, -a, -um, *adj.*, lofty.
ărēna, sand, *see* **harena.**
ārĕo, -ēre, -ŭi, *no sup.*, *v. n.*, to be dried up.
Ărĕthūsa, -ae, *f.*, a fountain in Syracuse.
argentum, -i, *n.*, silver.
Argīvus, -a, -um, *adj.*, pertaining to Argos, Greek.
Argŏlĭcus, -a, -um, *adj.*, Argolic, Greek.
arma, -orum, *n.*, arms.
armentum, -i, *n.*, a herd.
armĭsŏnus, -a, -um, *adj.*, sounding with arms.
armo, -āre, -āvi, -ātum, *v. a.*, to arm.
ăro, -āre, -āvi, -ātum, *v. a.*, to till, to plough.
arrĭpĭo, -ĕre, -rĭpui, -reptum, *v. a.*, to seize.
artŭs, -ūs, *m.*, limb.
arvum, -i, *n.*, field, ploughed land.

arx, arcis, *f.*, a citadel, a mountain.
Ascănĭus, -ii, *m.*, son of Aeneas.
Ăsĭa, -ae, *f.*, Asia Minor.
aspectus, -us, *m.*, appearance.
aspergo, -ĭnis, *f.*, foam.
aspĕro, -āre, -āvi, -ātum, *v. a.*, to make rough.
aspĭcĭo, -ĕre, -spexi, -spectum, *v. a.*, to see.
ast, *conj.*, but.
asto, *see* **adsto.**
astrum, -i, *n.*, a star.
Astyănax, -ctis, *m.*, son of Andromache and Hector.
ăt, ast, *conj.*, but.
ater, -tra, -trum, *adj.*, black.
atque (*see* **ac**), *conj.*, and.
attollo, -ĕre, *no perf. or sup.*, *v. a.*, to raise up, to make conspicuous.
attŏnĭtus, -a, -um, *adj.*, astonished.
auctor, -ōris, *m.*, founder, creator.
audĭo, -īre, -īvi, *or* **-ĭi, -ītum,** *v. a.*, to hear, listen.
aufĕro, -ferre, abstŭli, ablātum, *v. a.*, to take away, to carry.
augŭrĭum, -ii, *n.*, interpretation of omens, augury, omen.
aula, -ae, *archaic gen.* **aulāi** (l. 354 *n.*), a hall.
aura, -ae, *f.*, a breeze, wind.
auris, -is, *f.*, the ear.
Aurōra, -ae, *f.*, the morning star.
aurum, -i, *n.*, gold.
Ausŏnĭa, -ae, *f.*, Lower Italy, the country of Auson, the legendary son of Ulysses.
Ausŏnĭus, -a, -um, *adj.*, belonging to the Ausonians, Italian.
auspex, -ĭcis, *m.*, bird-seer, diviner, favourer.
auspĭcĭum, -ii, *n.*, divination, auspices, omen.
Auster, -tri, *m.*, the south wind.
aut, *conj.*, or.
autem, *conj.*, but, however.
auxĭlĭum, -ii, *n.*, help.
ăvārus, -a, -um, *adj.*, greedy.
āvello, -ĕre, -velli, *or* **-vulsi, -vulsum,** *v. a.*, to tear away.
Ăvernus, -i, *m.*, the lake north of Naples.
Ăverna, -orum, *n. plur.*, the district near lake Avernus.
āverto, -ĕre, -ti, -sum, *v. a.*, to remove, to avert.
ăvĭdus, -a, -um, *adj.*, eager.
ăvuncŭlus, -i, *m.*, uncle.

bacca, -ae, *f.*, a berry.
bacchor, -āri, -ātus sum, *v. dep. n.*, to celebrate the festival of Bacchus, to rave like the Bacchae.
Bacchus, -i, *m.*, Bacchus, the god of wine.
bărăthrum, -i, *n.*, pit, abyss.
barba, -ae, *f.*, beard.
bellum, -i, *n.*, war.
bĭs, *num. adv.*, twice.
bŏnus, -a, -um, *adj.*, good.
Bŏrĕas, -ae, *m.*, the north wind.
bōs, bŏvis, *m. and f.*, ox.
bracchĭum, -ii, *n.*, an arm, a line of wall.
brĕvis, -e, *adj.*, short.
Būthrōtum, -i, *n.*, a town on the coast of Epirus, opposite to Corfu.

căcūmen, -ĭnis, *n.*, peak, top.
cădo, -ĕre, cĕcĭdi, cāsum, *v. n.*, to fall down, to sink.
caecus, -a, -um, *adj.*, blind, hidden.
caedēs, -is, *f.*, slaughter.
caedo, -ĕre, cĕcīdi, caesum, *v. a.*, to slay.
caelĭcŏla, -ae, *m. and f.*, inhabitant of heaven.
caelum, -i, *n.*, the sky, heaven.

caerŭlĕus, *or* **caerŭlus, -a, -um,** *adj.*, dark, black; **caerula** (*plur.*), the blue (sea).
caespes, -ĭtis, *m.*, turf.
cālīgo, -īnis, *f.*, mist, fog.
călor, -ōris, *m.*, heat.
Cămărīnă, -ae, *f.*, the town on the south coast of Sicily.
cămīnus, -i, *m.*, an oven.
campus, -i, *m.*, plain, field.
candĕo, -ēre, -ŭi, *no sup.*, *v. n.*, to glow with heat.
candor, -ōris, *m.*, a brilliant whiteness.
cănis, -is, *m. and f.*, dog.
căno, -ĕre, cĕcĭni, cantum, *v. n. and a. sing.*, to sing, to predict.
căpesso, -ĕre, -essīvi, *or* **-ĭi, -essītum,** *v. a.*, to seize.
căpĭo, -ĕre, cēpi, ceptum, *v. a.*, to seize, to take.
căprĭgĕnus, -a, -um, *adj.*, goat-like.
captīvus, -a, -um, *adj.*, captive.
capto, -āre, -āvi, -ātum, *v. a.*, *freq.*, to endeavour to seize.
căput, -pĭtis, *n.*, the head.
carbăsus, -i, *f.*, *pl.* **carbăsa,** *n.*, canvas, a sail.
cardo, -ĭnis, *m.*, a hinge.
cărīna, -ae, *f.*, a hull, a ship.
carmen, -ĭnis, *n.*, a song, verse, sacred utterance, inscription.
Cassandra, -ae, *f.*, a daughter of Priam and Hecuba, who prophesied coming evil but was believed by none.
castra, -orum, *n. plur.*, a camp.
castus, -a, -um, *adj.*, chaste, religious.
cāsus, -ūs, *m.*, a fall, chance, misfortune, luck.
cauda, -ae, *f.*, tail.
Caulōn, -ōnis, *m.*, a town in South Italy.
causa, -ae, *f.*, cause.
cautes, -is, *f.*, a rock.
căverna, -ae, *f.*, a cavern.
căvo, -āre, -āvi, -ātum, *v. a.*, to hollow out.
căvus, -a, -um, *adj.*, hollow.
cēdo, -ĕre, cessi, cessum, *v. n.*, to go away from, to give way to, to yield, to pass.
Cĕlaeno, -ūs, *f.*, one of the Harpies.
cĕlĕbro, -āre, -āvi, -ātum, *v. a.*, to frequent, to solemnize, to throng.
cĕler, -ĕris, -ere, *adj.*, swift.
cĕlĕro, -āre, -āvi, -ātum, *v. a.*, to hasten.
celsus, -a, -um, *adj.*, high, lofty.
centum, *num. adj.*, one hundred.
Cĕraunĭa, -orum, *n. plur.*, a mountain in Epirus.
cerno, -ĕre, crēvi, crētum, *v. a.*, to perceive.
certāmen, -ĭnis, *n.*, a struggle, emulation.
certātim, *adv.*, earnestly, emulously.
certo, -āre, -āvi, -ātum, *v. n.*, to contend.
certus, -a, -um, *adj.*, certain, sure.
cervix, -īcis, *f.*, a neck.
cesso, -āre, -āvi, -ātum, *v. n.*, to loiter.
(**cēterus**), **-a, -um,** *adj.*, other.
Chāon, -ŏnis, *m.*, Chaon, son of Priamus.
Chāŏnĭus, -a, -um, *adj.*, pertaining to Chaon, pertaining to Epirus.
Chărybdis, -is, *f.*, a whirlpool in the straits of Messina.
chlămys, -ўdis, *f.*, a scarf.
cĭĕo, -ēre, cīvi, cĭtum, *v. a.*, to call, invoke.
cingo, -ĕre, -nxi, -nctum, *v. a.*, to surround.
cĭnis, -ĕris, *m.*, ashes.
Circē, -es, *or* **-ae,** *f.*, Circe.

circŭĭtus, -ūs, *m*, circuit, round.
circum, *adv. and prep.*, around.
circumflecto, -ĕre, -flexi, -flexum, *v. a.*, to bend round.
circumfundo, -ĕre, -fūdi, -fūsum, *v. a.*, to pour around.
circumspĭcĭo, -ĕre, -spexi, -spectum, *v. n. and a.*, to gaze round for.
circumvŏlo, -āre, -āvi, -ātum, *v. a.*, to fly round.
circumvolvo, -ĕre, *no perf.*, -vŏlūtum, *v. a.*, to revolve, to roll.
clāmor, -ōris, *m.*, a shout, cry.
clangor, -ōris, *m.*, noise.
Clărĭus, -a, -um, *adj.*, belonging to Clarus, viz. Apollo.
clārus, -a, -um, *adj.*, distinct, famous.
classis, -is, *f.*, fleet.
claudo, -ĕre, -si, -sum, *v. a.*, to close, to enclose.
claustrum, -i, *n.*, barrier.
clĭpĕus, -i, *m.*, a shield.
cŏĕo, -īre, -īvi, *or* -ĭi, -ĭtum, *v. n.*, to curdle, lit. to go together.
coepi, -isse, -ptum, *v. a.*, to begin.
cognātus, -a, -um, *adj.*, related by birth.
cognōmen, -ĭnis, *n.*, name, surname.
cognosco, -ĕre, -gnōvi, -gnĭtum, to learn.
cōgo, -ĕre, cŏēgi, cŏāctum, *v. a.*, to compel, to urge, lit. drive together (*ago*).
cŏhĭbeo, -ēre, -ŭi, -ĭtum, *v. a.*, to hold, to restrain.
cŏhors, -tis, *f.*, a division of a Roman legion, crowd.
collis, -is, *m.*, a hill.
collum, -i, *n.*, a neck.
cŏlo, -ĕre, colŭi, cultum, *v. a.*, to till, cultivate, inhabit.
cŏma, -ae, *f.*, the hair.
cŏmans, -ntis, *adj.*, covered with hair, or leaves.
cŏmes, -ĭtis, *m. and f.*, a companion.
cŏmĭtor, -āri, -ātus sum, *v. dep. a.*, to accompany, to follow.
commiscĕo, -ēre, -ŭi, -mistum, *or* -mixtum, *v. a.*, to mingle.
committo, -ĕre, -mīsi, -missum, *v. a.*, to join.
compello, -āre, -āvi, -ātum, *v. a.*, to address, to speak to.
complĕo, -ēre, -ēvi, -ētum, *v. a.*, to fill up, to fill.
compōno, -ĕre, -pŏsŭi, -pŏsĭtum, *v. a.*, to unite, to build.
concēdo, -ĕre, -cessi, -cessum, *v. a.*, to yield.
concĭĕo, -ĭēre, -īvi, -ĭtum, *or* concio, -ire, *v. a.*, to assemble together, to excite.
concĭlĭum, -ii, *n.*, gathering, assembly.
conclāmo, -āre, -āvi, -ātum, *v. n.* or *a.*, to shout, to exclaim.
concors, -dis, *adj.*, in unison.
condo, -ĕre, -dĭdi, -dĭtum, *v. a.*, to build, to lay to rest, to hide.
confĭcĭo, -ĕre, -fēci, -fectum, *v. a.*, to finish, to wear out.
confīgo, -ĕre, -fixi, -fixum, *v. a.*, to pierce through.
confundo, -ĕre, -fūdi, -fūsum, *v. a.*, to mingle.
cōnĭfer, -ĕra, -ĕrum, *adj.*, bearing fruit of conical form.
coniŭgĭum, -ĭi, *n.*, marriage, wife.
coniunx (-iux), -ŭgis, *m. and f.*, husband, wife.
conlustro, -āre, -āvi, -ātum, *v.*, to inspect, to survey.
cōnor, -āri, -ātus sum, *v. dep. a. and n.*, to try.
consĕro, -ĕre, -sēvi, -sĭtum, *v. a.*, to plant with.

consĕro, -ĕre, -sĕrŭi, -sertum, *v. a.*, to join.
consīdo, -ĕre, -sēdi, -sessum, *v. n.*, to settle in, to sit.
consisto, -ĕre, -stĭti, -stĭtum, *v. n.*, to stand.
conspĭcĭo, -ĕre, -spexi, -spectum, *v. a.*, to see.
consto, -āre, -stĭti, -stātum, *v. n.*, to be peaceful, to be undisturbed.
contactus, -ūs, *m.*, touch.
contemno, -ĕre, -mpsi, -mptum, *v. a.*, to despise.
conterreo, -ēre, -ŭi, -ĭtum, *v. a.*, to terrify
conticesco, -ĕre, conticŭi, *no sup., v. inceptive n.*, to grow silent.
contĭnĕo, -ēre, -ŭi, -tentum, *v. a.*, to keep, restrain.
contĭnŭō, *adv.*, immediately, forthwith.
contorqueo, -ēre, -torsi, -tortum, *v. a.*, to turn.
contrā, *adv. and prep. with acc.*, opposite, on the other hand.
contrăho, -ĕre, -traxi, -tractum, *v. a.*, to collect.
contremīsco, -ĕre, contremŭi, *v. inceptive n.*, to begin to tremble.
cōnūbĭum, -ii, *n.*, marriage (l. 136 *n.*).
cōnus, -i, *m.*, the apex of a helmet.
convello, -ĕre, -velli, *or* **-vulsi, -vulsum,** *v. a.*, to tear, pluck, to rend.
cōram, *adv.*, face to face.
cornĕus, -a, -um, *adj.*, belonging to the cornel tree.
cornū, -us, *n.*, horn.
cornum, -i, *n.*, cornel-cherry.
cŏrōna, -ae, *f.*, crown, chaplet.
corpus, -ŏris, *n.*, the body.
corrĭpĭo, -ĕre, -ŭi, -reptum, *v. a.*, to seize, snatch up.
corrumpo, -ĕre, -rūpi, -ruptum, *v. a.*, to taint, to infect.
cortex, -ĭcis, *m. and f.*, bark (of a tree).
cortīna, -ae, *f.*, a tripod.
Cŏrȳbantĭus, -a, -um, *adj.*, belonging to the Corybants.
Cŏrȳthus, -i, *f.*, an ancient town in Etruria, Cortona.
crātēr, -ēris, *m.*, a mixing-bowl.
crēber, -bra, -brum, *adj.*, frequent, crowded with, pressed together.
crēbresco (-besco), **-ĕre, -ŭi,** *no sup., v. inceptive n.*, to increase.
crēdo, -ĕre, -dĭdi, -dĭtum, *v. n.*, to believe.
crĕpĭto, -āre, *no perf. or sup., v. n.*, to rustle, to murmur.
cresco, -ĕre, -crēvi, -crētum, *v. n.*, to grow, to spring.
cretus, *p. p. of* **cresco,** sprung from (l. 608).
Crēta, -ae, *f.*, an island in the Mediterranean.
Crētaeus, -a, -um, *adj.*, Cretan.
crīnis, -is, *m.*, the hair.
crista, -ae, *f.*, crest, plume.
crūdēlis, -e, *adj.*, cruel.
crŭentus, -a, -um, *adj.*, blood-stained.
crŭor, -ōris, *m.*, blood.
cŭbīle, -is, *n.*, a bed.
cultrix, -īcis, *f.*, an inhabitant.
cultus, -ūs, *m.*, external appearance, dress.
cum, *conj.*, when.
cum, *prep. with abl.*, with, together with.
Cūmaeus, -a, -um, *adj.*, belonging to Cumae.
cūnābŭla, -ōrum, *n. plur.*, cradle.
cunctus, -a, -um, *adj.*, all.
cŭpressus, -i, *f.*, cypress.
cūra, -ae, *f.*, care, trouble.

Cūrētes, -um, *m. plur.*, the most ancient inhabitants of Crete.
cūro, -āre, -āvi, -ātum, *v. n. and a.*, to take trouble about.
curro, -ĕre, cŭcurri, cursum, *v. n.*, to run (l. 191 *n.*).
currus, -ūs, *m.*, a chariot.
cursus, -ūs, *m.*, voyage, journey, course.
curvo, -āre, -āvi, -ātum, *v. a.*, to bend, to curve.
curvus, -a, -um, *adj.*, curved, winding.
custōs, -ōdis, *m. and f.*, guardian, keeper.
Cўbĕlus, -i, *m.*, a mountain in Phrygia.
Cўclădes, -um, *f. plur.*, islands in the Aegean Sea.
Cўclops, -ōpis, *m.* One of the one-eyed giants who dwelt in Aetna.
cymbiŭm, -ii, *n.*, a boat-shaped bowl.
cўpărissus, *n. f.*, cypress tree.

Dănăi, -ōrum, *or* **Danaum,** *m. plur.*, the Danai, Greeks.
(daps), dăpis, *not in nom. sing.*, *f.*, banquet.
Dardănĭa, -ae, *f.*, the city Dardania, founded by Dardanus on the Hellespont, S.W. of Abydos; Troy.
Dardănĭdae, -arum, *m. plur.*, sons of Dardanus, Trojans.
Dardănĭus, -a, -um, *adj.*, Trojan.
Dardănus, -i, *m.*, Dardanus, son of Jupiter and Electra of Arcadia.
dē, *prep. with abl.*, from, according to.
dĕa, -ae, *f.*, goddess.
dēbĕo, -ēre, -ŭi, -ĭtum, *v. a.*, to owe.
dēcĭpĭo, -ĕre, -cēpi, -ceptum, *v. a.*, to deceive.
dēdūco, -ĕre, -xi, -ctum, *v. a.*, to lead away, to draw out (from the docks), to launch.
dēfĕro, -ferre, -tŭli, -lātum, *v. a.*, to bring.
dĕhinc, after that.
deĭnde, then, afterwards.
dēĭcĭo, -ĕre, -iēci, -iectum, *v. a.*, to throw down, to cast down (*iacio*).
dēlābor, -i, -lapsus sum, *v. dep. n.*, to fall, to glide down.
dēlātus, *p. p.* of *deferre*, borne to shore.
dēlĭgo, -ĕre, -lēgi, -lectum, *v. a.*, to choose, select.
Dēlĭus, -a, -um, *adj.*, pertaining to Delos, an epithet of Apollo.
delphin, -īnis, *m.*, a dolphin.
demitto, -ĕre, -mīsi, -missum, *v. dep. a.*, to send down.
dēmo, -ĕre, -mpsi, -mptum, *v. a.*, to take away, to drop, to cast down.
dēmŏror, -āri, -ātus sum, *v. dep. a.*, to delay.
dēnĭque, *adv.*, at length.
dens, -tis, *m.*, a tooth.
densus, -a, -um, *adj.*, thick.
dēnuntĭo, -āre, -āvi, -ātum, *v. a.*, to declare, foretell.
dēpōno, -ĕre, -pŏsŭi, -pŏsĭtum, *v. a.*, to set down.
dērĭgesco, -ĕre, -rĭgŭi, *v. inceptive n.*, to curdle, to become stiff.
dērĭpĭo, -ĕre, -ŭi, -reptum, *v. a.*, to tear.
describo, -ĕre, -psi, -ptum, *v. a.*, to write out.
dēsĕro, -ĕre, -ŭi, -sertum, *v. a.*, to leave.
dēsērtus, -a, -um, *p. part. of* desero, *as adj.*, solitary, waste, deserted.
dēsīdo, -ĕre, -sēdi, *no sup.*, *v. n.*, to sink.
dĕus, -i, *m.*, a god.

dexter, -tĕra, -tĕrum, *or* **-tra, -trum,** *adj.*, to the right, right hand.
Dĭāna, -ae, *f.*, the goddess Diana.
dīco, -ĕre, -xi, -ctum, *v. a.*, to say, tell, speak, to call.
Dictaeus, -a, -um, *adj.*, belonging to Dicte, Cretan.
dictum, -i, *n.*, a word.
dīdūco, -ĕre, -xi, -ctum, *v. a.*, to separate.
dĭēs, -ei, *m. and f. in sing., m. in pl.*, a day, the sunlight.
diffīdo, -ĕre, diffīsus sum, *v. semi-dep. n., with dat.*, to distrust.
dīgĕro, -ĕre, -gessi, -gestum, *v. a.*, to arrange.
dignor, -āri, -ātus sum, *v. dep. a.*, to think worthy.
dignus, -a, -um, *adj.*, worthy.
dīgrĕdĭor, -i, -gressus sum, *v. dep. n.*, to depart.
dīgressus, -ūs, *m.*, departure.
dīmŏvĕo, -ēre, -mōvi, -mōtum, *v. a.*, to remove.
Dĭōnaeus, -a, -um, *adj.*, belonging to Dione, the mother of Venus.
dīrĭpĭo, -ĕre, -ŭi, -reptum, *v. a.*, to tear asunder.
dīrus, -a, -um, *adj.*, ill-omened, fearful.
discerno, -ĕre, -crēvi, -crētum, *v. a.*, to separate, distinguish.
disco, -ĕre, -dĭdĭci, *no sup., v. a.*, to learn.
discrīmen, -ĭnis, *n.*, a crisis.
dispendĭum, -ii, *n.*, expenditure, loss (of time).
dispergo, -ĕre, -rsi, -rsum, *v. a.*, to scatter.
dispōno, -ĕre, -pŏsŭi, -pŏsĭtum, *v. a.*, to place.
dissĭlĭo, -īre, -ŭi, *no sup., v. n.*, to burst asunder.
disto, -āre, *no perf. or sup., v. n.*, to be distant.
dīva, -ae, *f.*, a goddess.
dīversus, -a, -um, *adj.*, remote, opposite, different.
dīvĭdo, -ĕre, -vīsi, -visum, *v. a.*, to divide, to separate.
dīvīnus, -a, -um, *adj.*, divine.
dīvus, -i, *m. gen. plur.* **divum,** *or* **divom,** a god.
do, -dăre, -dĕdi, -dătum, *v. a.*, to give, grant.
dŏcĕo, -ēre, -ŭi, doctum, *v. a.*, to teach.
Dōdōnaeus, -a, -um, *adj.*, of or belonging to Dodona.
dŏmĭna, -ae, *f.*, a mistress.
dŏmĭnor, -āri, -ātus sum, *v. dep. n.*, to rule.
dŏmus, -us, *f.*, a home, a house.
dōnum, -i, *n.*, a gift.
Dŏnūsa, -ae, *f.*, an island in the Aegean Sea, one of the Sporades.
Drĕpănum, -i, *n.*, a town in Sicily, the modern Trapani.
dŭbĭto, -āre, -āvi, -ātum, *v. n. and a.*, to doubt, question.
dūco, -ēre, -xi, ductum, *v. a.*, to lead.
dulcis, -e, *adj.*, sweet.
Dūlĭchĭum, -ii, *n.*, Dulichium, an island in the Ionian Sea belonging to the kingdom of Ulysses.
dum, *conj.*, while.
dŭŏ, -ae, -o, *num. adj*, two.
dūrus, -a, um, *adj*, strong, hardy, hard.
dux, dŭcis, *m. and f.*, leader, chief.

e, *or* **ex,** *prep. with abl.*, from.
eccĕ, *interj.*, behold!
ecqui, -quae (*or* **-qua**), **-quod,** *interrogative pronom. subst.*, (Is there) any one (who) . . ?

ēdīco, -ĕre, -xi, -ctum, *v. a.*, to make known, to order.
effĕro, -ferre, extŭli, ēlātum, *v. a.*, to take away.
effĭgĭes, -ēī, *f.*, an image, an appearance.
effŏdĭo, -ĕre, -fōdi, -fossum, *v. a.*, to dig out.
effor, -āri, -fātus sum, *v. dep. a.*, to utter.
effŭgĭo, -ĕre, -fūgi, -fŭgĭtum, *v. n. and a.*, to flee from, to fly past.
effundo, -ĕre, -fūdi, -fūsum, *v. a.*, to pour out, to shed.
ĕgŏ, *pers. pron.*, I.
ĕgŏmet, I myself.
ēgrĕdĭor, -i, -gressus sum, *v. dep. n.*, to go or come out, to land.
ĕlĕphantus, -i, *m.*, ivory.
ēlīdo, -ĕre, -si, -sum, *v. a.*, to dash forth, or out.
Ēlĭs, -ĭdos, *f.*, a district of the Peloponnessus.
ēlŏquor, -i, -lŏcūtus sum, *v. dep. a. and n.*, to speak out.
ēn, *interj.*, behold.
Encĕlădus, -i, *m.*, a Titan, buried under Aetna.
ēnītor, -i, -nīsus, *or* **-nixus sum,** *v. dep. a. and n.*, to bear, bring forth.
ensis, -is, *m*, a sword.
ĕō, -īre, -īvī, *or* **-ĭī, -ĭtum,** *v. n.*, to go.
Eōus, -a, -um, *adj*, belonging to the morning, as subst. 'the morning star.' (ĕ)
Ēpīrus, -i, *f.*, a district in the north-west of Greece, Albania.
ĕpŭlor, -āri, -ātus sum, *v. dep. n.*, to feast.
ĕquĭdem, *adv.*, indeed.
ĕquus, -i, *m.*, a horse.
ergō, *adv.*, therefore.
ērĭgo, -ĕre, -rexi, -rectum, *v. a.*, to raise up.
ērĭpĭo, -ĕre, -ŭi, -reptum, *v. a.*, to take away, rescue.
erro, -āre, -āvi, -ātum, *v. n.*, to wander.
error, -ōris, *m.*, a mistake.
ēructo, -āre, -āvi, -ātum, *v. a.*, to vomit forth.
ĕrus, -i, *m.*, a master.
et, *conj.*, and, when (l. 9), even, too.
ĕtĭam, *conj.*, also, even.
Eurōus, -a, -um, *adj.*, pertaining to the East-wind.
ēvādo, -ĕre, -si, -sum, *v. n. and a.*, to get away (from).
ēverto, -ere, -ti, -sum, *v. a.*, to overthrow, destroy.
ex, -e, *prep. with abl.*, out of, from.
exaestŭo, -āre, -āvi, -ātum, *v. n.*, to boil up.
excēdo, -ĕre, -cessi, -cessum, *v. n., with abl.*, to go away from.
excīo, -īre, -īvī, *or* **-ĭī, -ītum,** *and* **excieo, -ēre, -ĭtum,** *v. a.*, to call out, to rouse.
excĭpĭo, -ĕre, -cēpi, -ceptum, *v. a.*, to take in succession, to receive, to catch.
excĭto, -āre, -āvi, -ātum, *v. a.*, to rouse, to excite.
excŭtĭo, -ĕre, -cussi, -cussum, *v. a.*, to shake out or off, drive out.
execror, *see* **exsecror.**
exercĕo, -ēre, -ŭi, -ĭtum, *v. a.*, to train, to practise.
exĭlĭum, -ii, *n.*, place of exile, retreat.
exŏrĭor, -īri, -ortus sum, *v. dep. n.*, to arise.
exōro, -āre, -āvi, -ātum, *v. a.*, to pray to, propitiate.
expĕdĭo, -īre, -īvī, *or* **-ĭī, -ītum,** *v. a.*, to explain.
expīro, *see* **exspiro.**
explĕo, -ēre, -ēvi, -ētum, *v. a.*, to fill up, to sate.

explōro, -āre, -āvi, -ātum, *v. a.*, to examine.
exposco, -ĕre, -pŏposci, *no. sup. v. a.*, to ask, demand.
exquīro, -ĕre, -quīsīvī, -quīsītum, *v. a.*, to seek.
exsĕcror, -āri, -ātus sum, *v. dep. a.*, to curse.
exserto, -āre, āvi, ātum, *v. a.* (a rare frequentative of *exsero*), to thrust forth.
exspergo, -ĕre, -rsi, -rsum, *v. a.*, to sprinkle.
exspīro, -āre, -āvi, -ātum, *v. a.*, to breathe forth.
exstrŭo, -ĕre, -struxi, -structum, *v. a.*, to pile up.
exsul, -ŭlis, *m. and f.*, an exile.
exsulto, -āre, -āvi, -ātum, *v. frequent. a.*, to boil up.
exsŭpĕro, -āre, -āvi, -ātum, *v. a.*, to surmount, to tower above, to pass by (on a journey).
externus, -a, -um, *adj.*, stranger, foreign.
exterrĕo, -ēre, -ŭi, -ĭtum, *v. a.*, to strike with terror.
extrēmus, -a, -um, *superl. adj.*, outermost, utmost, extreme.
exūro, -ĕre, -ussi, -ustum, *v. a.*, to burn up.

făcĭes, -ei, *f.*, face, feature.
făcĭlis, -e, *adj.*, esy.
făcĭo, -ĕre, fēci, factum, *v. a.*, to make, to do.
factum, -i, *n.*, a deed
falsus, -a, -um, *adj.*, mock.
fāma, -ae, *f.*, fame, a report.
fămes, -is, *f.*, hunger.
fămŭla, -ae, *f.*, a bondswoman, slave.
fămŭlus, -i, *m.*, a slave.
fās, *n. indecl.*, lit. divine law, right, obligation.
fastus, -ūs, *m.*, pride.
fătĕor, -ēri, fassus sum, *v. dep. a.*, to confess.
fātum, -i, *n.*, destiny, fate.
fātur, *3rd sing. pres. ind. of* [for], **fāri, fātus sum,** to speak.
fauces, -ium, *f. plur.*, the jaws.
făvilla, -ae, *f.*, ashes.
fēlix, -īcis, *adj.*, auspicious, happy.
fĕnestra, -ae, *f.*, a window.
fĕra, -ae, *f.*, a wild beast.
fĕrē, *adv.*, nearly.
fĕrĭo, -īre, *no perf. or sup.*, *v. a.*, to strike.
fĕro, ferre, tŭli, lātum, *v. a.*, bear, carry, offer, bring.
ferrĕus, -a, -um, *adj.*, made of iron.
ferrum, -i, *n.*, a sword.
fessus, -a, -um, *adj.*, weary; **fessae res,** broken fortunes (l. 145).
fētus, -us, *m.*, offspring.
fĭdes, -ĕi, *f.*, faith, confidence, a proof.
fīdus, -a, -um, *adj.*, trusty, faithful.
fīgo, -ĕre, fixi, fixum, *v. a.*, to fix, fasten.
fingo, -ĕre, finxi, fictum, *v. a.*, to imagine.
fīnis, -is, *m. and f.*, end, boundary; *plur. m.*, territories.
fīo, factus sum, fĭeri, to be made, to become.
firmo, -āre, -āvi, -ātum, *v. a.*, to strengthen, to reassure.
fistŭla, -ae, *f.*, a shepherd's pipe.
flamma, -ae, *f.*, a flame.
flammo, -āre, -āvi, -ātum, *v. a. and n.*, to inflame, to blaze.
flētus, -ūs, *m.*, weeping.
fluctus, -ūs, *m.*, a wave, surge, sea.
flŭĭdus, -a, -um, *adj.* flowing.
flūmen, -ĭnis, *n.*, a river.

flŭo, -ĕre, fluxi, fluxum, *v. n.*, to flow.
flŭvĭus, -ii, *m.*, a river.
fŏcus, -i, *m.*, a hearth, home.
foedo, -āre, -āvi, -ātum, *v. a.*, to befoul, to spoil.
foedus, -a, -um, *adj.*, loathsome, foul.
fŏlĭum, -ii, *n.*, a leaf.
(for), fari, fatus sum, *v. n. defective*, to speak.
forma, -ae, *f.*, a form, a shape.
formīdo, -ĭnis, *f.*, fear.
formīdo, -āre, -āvi, -ātum, *v. a.*, to fear.
fortĕ, *adv.*, by chance.
fortūna, -ae, *f.*, fortune.
frango, -ĕre, frēgi, fractum, *v. a.*, to break.
frāter, -tris, *m.*, a brother.
frēnum, -i, *n.*, a bit.
frĕtum, -i, *n.*, a strait.
frīgĭdus, -a, -um, *adj.*, cold.
frondĕo, -ēre, *no perf. or sup. v. n.*, to be in leaf.
frons, -dis, *f.*, a leaf.
frons, -tis, *f.*, forehead.
frŭor, -i, fructus *and* **fruitus sum,** *v. dep. with abl.*, to enjoy.
frustrā, in vain.
frustum, -i, *n.*, a piece, bit.
fŭga, -ae, *f.*, flight.
fŭgĭo, -ĕre, fūgi, fŭgĭtum, *v. n. and a.*, to flee, to escape.
fŭgo, -āre, -āvi, -ātum, *v. a.*, to put to flight.
fulmen, -ĭnis, *n.*, a thunderbolt.
fūmo, -āre, -āvi, -ātum, *v. n.*, to smoke.
fūmus, -i, *m.*, smoke.
fundo, -ĕre, fūdi, fūsum, *v. a.*, to pour, to spread out.
fundus, -i, *m.*, bottom.
fūnis, -is, *m.*, a rope, cable.
fūnus, -ĕris, *n.*, a funeral.
Fŭrĭae, -ārum, *f. plur.*, the Furies, the three Goddesses of vengeance.
fŭro, -ĕre, , *v. n. defective*, to be mad, distracted.
furtim, *adv.*, secretly.

gălĕa, -ae, *f.*, helmet.
Gĕla, -ae (or **-ā**, *see* l. 702), *f.*, a city and river in the south of Sicily.
gĕlĭdus, -a, -um, *adj.*, cold, icy.
Gĕlōus, -a, -um, *adj.*, belonging to Gela.
gĕmĭnus, -a, -um, *adj.*, twin, rival, two.
gĕmĭtus, -ūs, *m.*, a groan.
gĕnĕrātor, -ōris, *m.*, breeder.
gĕnĭtor, -ōris, *m.*, father.
gens, -tis, *f.*, race, nation.
gĕnū, -ūs, *n.*, knee.
gĕnus, -ĕris, *n.*, a race, posterity.
gĕro, -ĕre, gessi, gestum, *v. a.*, to bear, to carry on, undertake.
gestāmen, -ĭnis, *n.*, that which is borne, arms.
Gĕtĭcus, -a, -um, *adj.*, belong to the Getae, Thracian.
glăcĭālis, -e, *adj.*, icy.
glēba, -ae, *f.*, land, soil.
glŏbus, -i, *m.*, ball.
glŏmĕro, -āre, -āvi, ātum, *v. a.*, to roll together.
Gnōsĭus, -a, -um, *adj.*, belonging to Gnosus, Cretan.
grădĭor, -i, gressus sum, *v. dep. n.*, to go.
Grādīvus, -i, *m.*, a name of Mars.
grădus, -ūs, *m.*, a step.
Grāĭus, -a, -um, *adj.*, Greek.
Grāiŭgĕna, -ae, *m.*, Greek.
grāmen, -inis, *n.*, herbage.
grātus, -a, -um, *adj.*, pleasing, beloved.
grăvis, -e, *adj.*, heavy.
grĕmĭum, -ii, *n.*, lap, bosom.

gŭbernātor, -ōris, *m.*, a pilot.
gurges, -ĭtis, *m.*, body of water.
gutta, -ae, *f.*, a drop.
Gȳăros, -i, *f.*, one of the Cyclades.

hăbĕo, -ēre, -ŭi, -ĭtum, *v. a.*, to have, to hold.
hăbĭto, -āre, -āvi, -ātum, *v. a. and n.*, to inhabit.
hăbĭtus, -ūs, *m.*, appearance, dress.
haerĕo, -ēre, haesi, haesum, *v. n.*, *with dat.*, to cleave, adhere, to pause (l. 597).
hāmus, -i, *m.*, a hook.
hărēna, -ae, *f.*, sand.
Harpȳiae, -ārum, *f.*, the Harpies, storm-goddesses.
hastīle, -is, *n.*, a spear.
haud, *adv.*, not (with single words).
Hector, -ŏris, *m.*, son of Priam and Hecuba, husband of Andromache, slain by Achilles.
Hectŏrĕus, -a, -um, *adj.*, pertaining to Hector.
Hĕlĕnus, -i, *m.*, Helenus, son of Priam.
Hĕlōrus, -i, *m.*, a river in the west of Sicily, *also, f.*, city, the modern Tellaro.
herba, -ae, *f.*, grass, green crops.
Hercŭlĕus, -a, -um, *adj.*, pertaining to Hercules.
Hermĭŏnē, -es, *f.*, daughter of Menelaus.
hērōs, -ōis, *m.*, hero. (Gk. acc. *herōa*.)
Hespĕrĭa, -ae, *f.*, Hesperia, the land to the west, Italy.
Hespĕrĭus, -a, -um, *adj.*, pertaining to Hesperia.
heu, *interj.*, alas.
hĭc, *adv.*, here, thereupon.
hĭc, haec, hōc, *dem. pron.*, this, he, she, it.
hĭemps, hĭĕmis, *f.*, winter, storm, tempest.
hinc, *adv.*, hence.
hisco, -ĕre, *no perf. or sup.*, *v. n.*, to gape, to utter.
hŏmō, -ĭnis, *m. and f.*, man, human being.
hŏnŏr, -ōris, *m.*, honour, sacrifice, respect (*see* l. 484 *n.*).
hōra, -ae, *f.*, hour.
horrendus, -a, -um, *adj.*, terrible.
horrĕo, -ēre, -ŭi, *no sup.*, *v. n. and a.*, to tremble, to bristle, to shudder at.
horresco, -ĕre, horrŭi, *no sup.*, *v. n. and a.*, to shudder.
horrĭdus, -a, -um, *adj.*, bristling.
horrĭfĭcus, -a, -um, *adj.*, terrifying.
horrŏr, -ōris, *m.*, shudder, awe.
hortŏr, -āri, -ātus sum, *v. dep. a.*, to exhort, encourage.
hospĭtĭum, -ii, *n.*, hospitality, a place of hospitality.
hospĭtus, -a, -um, *adj.*, strange, receiving as a guest.
hostīlis, -e, *adj.*, hostile.
hostis, -is, *m. and f.*, enemy.
hūc, *adv.*, hither.
hūmĭdus, -a, -um, (*or* **umid-**), *adj.*, damp.
hŭmĭlis, -e, *adj.*, low lying.
hŭmus, -i, *f.*, the earth, soil, ground.
Hȳădes, -um, *f. plur.*, seven stars in the head of Taurus.
hȳmĕnaeus, -i, *m.*, the god Hymen, marriage, alliance.

Īăsĭus, -ii, *m.*, Iasius (cp. l. 167 *n.*).
Īda, -ae, *f.*, mountain in Phrygia, also one in Crete.
Īdaeus, -a, -um, *adj.*, belonging to Mount Ida.

īdem, ĕădem, ĭdem, *pron.*, the same.
Īdŏmĕneus, -ei, *acc.* **-ēă**(l. 122), *m.*, Idomeneus, a king of Crete.
ignārus, -a, -um, *adj.*, ignorant, unacquainted with.
ignis, -is, *m.*, fire.
ignōtus, -a, -um, *adj.*, unknown.
īlex, -īcis, *f.*, the holm oak.
Īlĭăcus, -a, -um, *adj.*, pertaining to Ilium.
Īlĭăs, -ădis, *f.*, Trojan woman.
Īlĭum, -ii, *n.*, poetical name for Troy.
ille, illa, illud, *demonstr. pron.*, the former, that, he, she, it.
ĭmāgo, -ĭnis, *f.*, an image.
imbĕr, -bris, *m.*, rain, rain storm.
impĕrĭum, -ii, *n.*, authority, supreme power, dominion.
impĕro, -āre, -āvi, -ātum, *v. n.*, to command, rule.
īmus, -a, -um, *sup. adj.*, lowest.
in, *prep. with acc. and abl.* (1) *acc.*, into, towards; (2) *abl.*, on, in.
ĭnānis, -e, *adj*, empty.
incassum, *adv.*, in vain.
incautus, -a, -um, *adj.*, incautious, heedless.
incendo, -ĕre, -di, -sum, *v. a.*, to burn, to kindle.
incertus, -a, -um, *adj.*, uncertain, not clearly visible, dim.
incīdo, -ĕre, -cīdi, -cīsum, *v. a.*, to cut through.
incĭpĭo, -ĕre, -cēpi, -ceptum, *v. a.*, to begin.
inconsultus, -a, -um, *adj.*, helpless (see l. 452 *n.*).
incrēdĭbĭlis, -e, *adj.*, incredible.
incrēpĭto, -āre, -āvi, -ātum, *v. a.*, to blame.
incresco, -ĕre, -crēvi, -crētum, *v. n.*, to grow in.
indĕ, *adv.*, thence.
indīco, -ĕre, -xi, -ctum, *v. a.*, to proclaim, announce.
indŭo, -ĕre, -ŭi, -ūtum, *v. a.*, to put on.
infandus, -a, -um, *adj.*, terrible, unutterable.
infēlix, -īcis, *adj.*, unhappy, ill-boding, much-enduring.
infernus, -a, -um, *adj.*, lower, belonging to the lower regions.
infĕro, -ferre, -tŭli, -lātum, *v. a.*, to carry in, to sacrifice (l. 66), to wage (war).
inflammo, -āre, -āvi, -ātum, *v. a.*, to set on fire, to rouse.
inflecto, -ĕre, -flexi, -flexum, *v. a.*, to bend.
inflo, -āre, -āvi, -ātum, *v. a.*, to blow into, to inflate.
informis, -e, *adj.*, misshapen, hideous.
infrendo, -ĕre, *v. n.*, to gnash the teeth.
ingĕmĭno, -āre, -āvi, -ātum, *v. a. and n.*, to be doubled, to increase.
ingens, -tis, *adj.*, immense.
ingrĕdĭor, -i, -gressus sum, *v. dep. n. and a.*, begin.
ĭnhorrĕo, -ēre, -ŭi, *no sup.*, *v. n.*, to quiver, to tremble.
ĭnīquus, -a, -um, *adj.*, adverse, unfair, excessive.
iniūrĭa, -ae, *f.*, injury, wrong, insult.
inlābor, -i, -lapsus sum, *v. dep. n., with dat.*, to glide into.
inlaetabĭlis, -e, *adj*, gloomy, joyless.
inlŭvĭes, -ei, *f.*, dirt, filth.
inmānis, -e, *adj.*, monstrous (in size or character), awful.
inmĕmor, -ŏris, *adj.*, heedless, forgetful.
inmensus, -a, -um, *adj.*, vast, immeasurable.

inmergo, -ĕre, -rsi, -rsum, *v. a.*, to sink.
inmĕrĭtus, -a, -um, *adj.*, guiltless, innocent.
inmītis, -e, *adj.*, cruel, ruthless.
inmitto, -ĕre, -mīsi, -missum, *v. a.*, to let grow unrestrained (l. 593).
inmōtus, -a, -um, *adj.*, unmoved, immovable.
inmūgĭo, -īre, -īvi, *or* **-ĭi,** *no sup.*, to groan.
inmundus, -a, -um, *adj.*, unclean.
inpello, -ĕre, -pŭli, -pulsum, *v. a.*, to impel.
inplācātus, -a, -um, *adj.*, ruthless.
inplĕo, -ēre, -ēvi, -ētum, *v. a.*, to fill.
inpōno, -ĕre, -pŏsŭi, -pŏsĭtum, *v. a.*, to place on.
inpūnĕ, *adv.*, with impunity.
inrĭgo, -āre, -āvi, -ātum, *v. a.*, to bedew, to refresh.
inrŭo, -ĕre, -rŭi, *no sup.*, *v. n.*, to rush on, make an attack.
insānus, -a, -um, *adj.*, mad, raging.
insĕquor, -i, -sĕcūtus sum, *v. dep. n. and a.*, proceed, follow up.
insĕro, -ĕre, -ŭi, -sertum, *v. a.*, to put in, to insert.
insertus, unbarred, cp. l. 152 *n.*
insignis, -e, *adj.*, striking.
insomnis, -e, *adj.*, sleepless.
insons, -tis, *adj.*, innocent.
inspērātus, -a, -um, *adj.*, unhoped for, unexpected.
instăr, *n. indecl.*, like, with *gen.*
instauro, -āre, -āvi, -ātum, *v. a.*, to erect, perform (rites).
instrŭo, -ĕre, -struxi, -structum, *v. a.*, to build, to make ready, to equip.
insŭla, -ae, *f.*, an island.
insŭper, *adv.*, above.
insurgo, -ĕre, -surrexi, -surrectum, *v. n.*, to rise up.
intĕmĕrātus, -a, -um, *adj.*, undefiled.
intempestus, -a, -um, *adj.*, dreary (see l. 587 *n.*).
intendo, -ĕre, -di, -sum *and* **-tum,** *v. a.*, to stretch out.
inter, *prep. with acc.*, between, in the midst.
interdum, *adv.*, sometimes.
intĕrĕā, *adv.*, in the meantime.
interlŭo, -ĕre, *no perf. or sup.*, *v. a.*, to flow between.
interpres, -ĕtis, *m. and f.*, expounder, interpreter.
intrĕmo, -ĕre, -ŭi, *no sup.*, *v. n.*, to tremble.
intro, -āre, -āvi, -ātum, *v. a.*, to enter.
intus, *adv.*, within.
invādo, -ĕre, -vāsi, -vāsum, *v. a.*, to rush on, to attack.
invĕnĭo, -īre, -vēni, -ventum, *v. a.*, to find.
invĭus, -a, -um, *adj.*, pathless.
involvo, -ĕre, -vi, -vŏlūtum, *v. a.*, to wrap up, to envelop.
Īŏnĭus, -a, -um, *adj.*, Ionian.
ipsĕ, -a, -um, *pron.* self, himself, herself, itself.
īra, -ae, *f.*, anger.
is, ĕa, id, *demonstr. pron.*, that.
Ītălĭa, -ae, *f.*, Italy.
Ĭtălus, -a, -um, *adj.*, Italian.
ĭter, ĭtĭnĕris, *n.*, a journey, a path.
ĭtĕrum, *adv.*, again.
Ĭthăca, -ae, *f.*, an island in the Ionian Sea.
Ĭthăcus, -a, -um, *adj.*, pertaining to Ithaca, the home of Ulysses.

iăcĕo, -ēre, -ŭi, -ĭtum, *v. n.*, to lie.
iăcĭo, -ĕre, -iēci, iactum, *v. a.*, to throw.

iacto, -āre, -āvi, -ātum, *v. a.*, to throw.
iăcŭlum, -i, *n.*, a javelin.
iam, *adv.*, now, at length, already, then.
iānŭa, -ae, *f.*, a gate, door.
iŭbĕo, -ēre, iussi, iussum, *v. a.*, to command, order.
iŭgum, -i, *n.*, a mountain, height, yoke.
iungo, -ĕre, -nxi, -nctum, *v. a.*, to join, to yoke, to connect.
Iūno, -ōnis, *f.*, Juno.
Iuppĭter, Iŏvis, *m.*, Jupiter.
ius, iūris, *n.*, a law.
iŭvencus, -i, *m.*, a young bullock.
iŭvĕnis, -is, *m. and f.*, young, a youth.
iŭventus, -ūtis, *f.*, youth, young persons.
iŭvo, -āre, iūvi, iūtum, *v. a.*, to please.
iuxtā, *adv.*, near.

lăbor, -ōris, *m.*, toil, labour, hardship.
lābor, -i, lapsus sum, *v. dep. n.*, to glide, to slip.
lac, lactis, *n.*, milk.
Lăcĕdaemŏnĭus, -a, -um, *adj.*, Spartan.
lăcĕro, -āre, -āvi, -ātum, *v. a.*, to tear.
Lăcīnĭus, -a, -um, *adj.*, of the Lacinian promontory in Bruttium; diva Lacinia = Juno.
lăcrĭma, -ae, *f.*, a tear.
lăcrĭmābĭlis, -e, *adj.*, lamentable, mournful, *or* weeping.
lăcrĭmo, -are, -āvi, -ātum, *v. n.*, to weep.
lăcus, -ūs, *m.*, a lake.
Lāērtius, -a, -um, *adj.*, belonging to Laertes, father of Ulysses.
laetĭtĭa, -ae, *f.*, joy.
laetus, -a, -um, *adj.*, joyful, rich.
laevus, -a, -um, *adj.*, left.
lambo, -ĕre, -i, -ĭtum, *v. a.*, to lick.
lampăs, -ădis, *f.*, a lamp.
lānĭger, -gĕra, -gĕrum, *adj.*, woolly.
Lāŏmĕdontĭădēs, -ae, *m.*, descendant of Laomedon, the father of Priam.
lăpĭdōsus, -a, -um, *adj.*, stony, hard.
lapsus, -ūs, *m.*, fall, flight.
lātē, *adv.*, widely, far and near.
lătĕbra, -ae, *f.*, hiding place, lair.
lătĕo, -ēre, -ŭi, -ĭtum, *v. n.*, to lie hidden.
lātus, -a, -um, *adj.*, broad.
lătus, -ĕris, *n.*, side, coast.
laurus, -i, *and* **-ūs,** *f.*, bay-tree.
lăvo, -āre, lăvāvi, *or* **lāvi, lăvātum, lōtum** *and* **lautum,** *v. a.*, to wash.
laxo, -āre, -āvi, -ātum, *v. a.*, to loosen, to open.
lĕbēs, -ētis, *acc. pl.* **-as,** *m.*, caldron.
Lēdaeus, -a, -um, *adj.*, pertaining to Leda, the mother of Helen.
lĕgo, -ĕre, lēgi, lectum, *v. a.*, to gather, to pass (a place).
lēnis, -e, *adj.*, soft, gentle.
lento, -āre, -āvi, -ātum, *v. a.*, to bend, to ply (the oar).
lentus, -a, -um, *adj.*, tough, pliant.
lĕo, -ōnis, *m.*, a lion.
lētĭfer, -fĕra, -fĕrum, *adj.*, death-bringing, deadly.
lētum, -i, *n.*, death.
Leucātes, -ae, *m.*, Leucata, a promontory in Leucadia, now Ducato.
lĕvāmen, -ĭnis, *n.*, consolation.
lĕvo, -āre, -āvi, -ātum, *v. a.*, avert, remove.
lĭbens, -ntis, *adj.*, willing (with pleasure), gracious.

lĭbo, -āre, -āvi, -ātum, *v. a.*, to pour out (as an offering).
lĭcet, -ēre, -ŭit, *or* **lĭcĭtum est,** *v. impers.*, it is allowed, it is lawful.
Lĭlȳbēĭus, -a, -um, *adj.*, pertaining to Lilybaeum, the modern Marsala on the west coast of Sicily.
līmen, -ĭnis, *n.*, a threshold, door.
lingua, -ae, *f.*, a tongue.
linquo, -ĕre, līqui, lictum, *v. a.*, to leave, abandon.
lintĕum, -i, *n.*, linen, *in plur.*, sails.
lĭquĕfăcĭo, -ĕre, -fēci, -factum, *v. a.*, to melt.
līquor, -i, *no perf.*, *v. dep. n.*, to flow.
lītŏrĕus, -a, -um, *adj.*, of or belonging to the shore.
lītus, -ŏris, *n.*, sea-shore.
lŏco, -āre, -āvi, -ātum, *v. a.*, to place.
Lŏcri, -ōrum, *m. plur.*, Locrians.
lŏcus, -i, *m. plur.* **loci** *and* **loca,** a place.
longaevus, -a, -um, *adj.*, aged.
longē, *adv.*, afar.
longinquus, -a, -um, *adj.*, long, distant.
longus, -a, -um, *adj.*, long, tedious.
lŏquor, -i, lŏcūtus sum, *v. dep. n. and a.*, to speak.
lōrīca, -ae, *f.*, a leather cuirass.
lūcĭdus, -a, -um, *adj.*, bright.
luctus, -ūs, *m.*, grief.
lūcus, -i, *m.*, a grove.
lūdus, -i, *m.*, a game.
lŭēs, -is, *f.*, a plague, pestilence.
lūmen, -ĭnis, *n.*, light, eye.
lūna, -ae, *f.*, the moon.
lŭpus, -i, *m.*, a wolf.
lustro, -āre, -āvi, -ātum, *v. a.*, to purify (by an offering), to traverse.
lustrum, -i, *n.*, a lair.
lux, -ūcis, *f.*, light, day.
Lyctĭus, -a, -um, *adj.*, pertaining to Lyctus, Cretan.
Lȳcurgus, -i, *m.*, Lycurgus, king of the Edoni in Thrace.

măcĭes, -ēi, *f.*, leanness.
macto, -āre, -āvi, -ātum, *v. a.*, sacrifice, slay.
măcŭlo, -āre, -āvi, -ātum, *v. a.*, to stain, to spot.
maestus, -a, -um, *adj.*, sad.
magnănĭmus, -a, -um, *adj.*, high-souled, high-bred (*see* l. 704).
magnus, -a, -um, *adj.*, great, large.
māla, -ae, *f.*, the jaw.
mālum, -i, *n.*, an apple.
mălus, -a, -um, *adj.*, bad.
mando, -āre, -āvi, -ātum, *v. a.*, to send, to entrust.
mando, -ĕre, -di, -sum, *v. a.*, to devour.
mănĕo, -ēre, mansi, mansum, *v. n.*, to remain, last.
Mānēs, -ĭum, *m. plur.*, the soul of the dead (l. 63 *n.*).
mănĭfestus, -a, -um, *adj.*, clear, palpable.
māno, -āre, -āvi, -ātum, *v. n.*, to trickle, to ooze.
mănus, -ūs, *f.*, hand.
mărĕ, -is, *n.*, the sea.
mărītus, -i, *m.*, a husband.
Mars, -tis, *m.*, the god of war.
māter, -tris, *f.*, mother.
Māvortĭus, -a, -um, *adj.*, of or belonging to Mars.
mēcum, *i. e.* **cum me,** with me.
mĕdĭus, -a, -um, *adj.*, the middle, midst.
Mĕgărus, -a, -um, *adj.*, Megarian.
Mĕlĭboeus, -a, -um, *adj.*, per-

taining to Meliboea, a town in Thessaly.
mĕlĭor, -us, *adj.*, better.
membrum, -i, *n.*, limb.
mĕmĭnī, -isse, *v. defect. a.*, to remember.
mĕmŏro, -āre, -āvi, -ātum, *v. a.*, to relate, to mention.
mens, -tis, *f.*, mind.
mensa, -ae, *f.*, a table.
mĕrĕor, -ēri, -ĭtus sum, *v. dep. a.*, to deserve.
mĕrĭtus, -a, -um, fit, just, deserving.
mĕrum, -i, *n.*, pure wine.
mēta, -ae, *f.*, limit, turning-point.
mĕtus, -ūs, *m.*, fear.
mĕus, -a, -um, *adj.*, my.
mīlĕs, -ĭtis, *m.*, a soldier.
mĭnae, -ārum, *f. plur.*, threats.
Mĭnerva, -ae, *f.*, the goddess Pallas, *or* Athene.
mĭnor, -āri, -ātus sum, *v. dep. a.*, to threaten.
mĭnor, -us, *adj.*, less, smaller.
mĭnus, *adv.*, less.
mīrābĭlis, -e, *adj.*, wonderful.
mīrus, -a, -um, *adj.*, strange, wonderful.
miscĕo, -ēre, -ŭi, mistum, *and* **mixtum,** *v. a.*, to mix, mingle.
Mīsenus, -i, *m.*, a Trojan hero, the trumpeter of Aeneas.
mĭser, -ĕra, -ĕrum, *adj.*, wretched.
mĭsĕrandus, -a, -um, *gerundive of* miseror, *as adj.*, pitiable, piteous.
mĭsĕror, -āri, -ātus sum, *v. dep. a.*, to pity.
mitto, -ĕre, mīsi, missum, *v. a.*, to send.
mŏdŏ, *adv.*, only (l. 116).
mŏdus, -i, *m.*, manner.
moenĭa, -ĭum, *n. plur.*, walls.
mōlēs, -is, *f.*, heap.
mōlĭor, -īri, -ītus sum, *v. dep. a.*, to work at, build with effort.
mŏnĕo, -ēre, -ŭi, -ĭtum, *v. a.*, to advise, to warn.
mŏnĭmentum, -i, *n.*, a monument, tradition, memorial.
mons, -tis, *m.*, a mountain.
monstro, -āre, -āvi, -ātum, *v. a.*, to show.
monstrum, -i, *n.*, a portent.
mŏra, -ae, *f.*, delay.
mŏrĭor, -ī, mortŭus sum, *v. dep. n.*, to die.
mŏror, -āri, -ātus sum, *v. dep. a. and n.*, to delay.
mors, -tis, *f*, death.
morsus, -ūs, *m.*, a gnawing, an eating.
mortālis, -e, *adj.*, mortal, human.
mōs, mōris, *m.*, custom.
mŏvĕo, -ēre, mōvi, mōtum, *v. a.*, to move.
mox, *adv.*, soon.
mūgĭo, -īre, -īvi, *or* **-ĭi, -ītum,** *v. n.*, to groan, bellow.
multus, -a, -um, *adj.*, much, many.
mūnus, -ĕris, *n.*, employment, gift, duty.
murmur, -ŭris, *n.*, a murmur
mūrus, -i, *m.*, a wall.
mūto, -āre, -āvi, -ātum, *v. a.*, to change.
Mўcŏnŏs, -i, *f.*, one of the Cyclades.
myrtus, -i, *and* **-ūs,** *f.*, myrtle.

nam, namque, *conj.*, for.
Nārўcĭus, -a, -um, *adj.*, pertaining to the town of Naryx.
nascor, -i, nātus sum, *v. dep. n.*, to be born.
năto, -āre, -āvi, -ātum, *v. n.*, to swim.
nātus, -i, *m.*, son, child.
nauta, -ae, *m.*, a sailor.
nautĭcus, -a, -um, belonging to ships, sailors.

nāvĭfrăgus, -a, -um, *adj.*, causing shipwrecks.
nāvis, -is, *f.*, a ship.
Naxŏs, -i, *f.*, the island of Naxos in the Aegean Sea, the largest of the Cyclades.
nē, *conj.*, lest.
-nĕ, *interrogat. enclitic.*
nĕc, *conj.*, nor.
necdum, *adv.*, and not yet.
nĕcessĕ, *neut. adj.*, necessary.
nec non, *conj.*, nor not, also.
nĕfandus, -a, -um, *adj.*, terrible.
nĕfās, *n. indecl.*, a sin, a crime.
nĕgo, -āre, -āvi, -ātum, *v. a.*, to deny.
nĕmŏrōsus, -a, -um, *adj.*, woody.
nĕmus, -ŏris, *n.*, a grove.
Nĕoptŏlĕmus, -i, *m.*, the son of Achilles, called also Pyrrhus.
nĕpos, -pōtis, *m.*, a descendant.
Neptūnus, -i, *m.*, Neptune, the god of the sea.
Neptūnĭus, -a, -um, *adj.*, belonging to Neptune.
nĕquĕ, *or* **nĕc,** *conj.*, neither .. nor.
nēquiquam, *adv.*, in vain, fruitlessly.
Nērēĭs, -ĭdos, *f.*, a Nereid, sea-nymph, daughter of Nereus and Doris.
Nērĭtŏs, -i, *f.*, a mountain in Ithaca, treated by Virgil as an island in its vicinity.
nī, nĭsī, *conj.*, unless, if not (*see also* l. 686 *n.*).
nĭger, -gra, -grum, *adj.*, black.
nimbōsus, -a, -um, *adj.*, stormy, rainy.
nimbus, -i, *m.*, a storm cloud, a thunderstorm.
nīmīrum, *adv.*, without doubt.
nīsus, -ūs, *m.*, effort.
nĭtens, -tis, *adj.*, shining.
nĭtĕo, -tēre, -ŭi, *no sup.*, *v. n.*, to shine, look bright or sleek.
nĭvālis, -e, *adj.*, snowy.
nĭvĕus, -a, -um, *adj.*, snowy, snowwhite.
nōmen, -ĭnis, *n.*, name, word.
nōn, *adv.*, not.
nondum, *adv.*, not yet.
noster, -tra, -trum, *adj.*, our.
nŏta, -ae, *f.*, sign, token, cipher.
nŏto, -āre, -āvi, -ātum, *v. a.*, to mark.
nōtus, -a, -um, *adj.*, known.
Nŏtus, -i, *m.*, the south wind, wind (generally).
nŏvus, -a, -um, *adj.*, new.
nox, noctis, *f.*, night.
nūbēs, -is, *f.*, a cloud.
nūbĭla, -orum, *n. plur.*, clouds.
nūdo, -āre, -āvi, -ātum, *v. a.*, to strip.
nullus, -a, -um, *adj.*, no, no one.
nūmen, -ĭnis, *n.*, a divinity, the will of the gods.
nŭmĕrus, -i, *m.*, a number, a file or regiment.
nunc, *adv.*, now.
nunquam, *adv.*, never.
nuntĭus, -i, *m.*, messenger.
Nympha, -ae, *f.*, nymph.

ō, *interj.*
ōbĭcĭo, -ĕre, -iēci, -iectum, *v. a.*, to throw against or towards (*iăcio*).
oblīviscor, -i, oblītus sum, *v. dep. with gen.*, to forget.
obluctor, -āri, -ātus sum, *v. dep. n. with dat.*, to struggle against.
ŏbŏrĭor, -īri, -ortus sum, *v. dep. n.*, to arise.
obscēnus, -a, -um, *adj.*, inauspicious, abominable, foul, unnatural.
obscūrus, -a, -um, *adj.*, dim, dark.

obsĭdĕo, -ēre, -sēdi, -sessum, *v. a.*, to besiege, to hold.
obsĭdĭo, -ōnis, *f.*, a siege, blockade.
obstĭpesco, -ĕre, -stĭpŭi, *no sup.*, *v. n.*, to be dumbfounded.
obtrunco, -āre, -āvi, -ātum, *v. a.*, to kill.
obverto, -ĕre, -ti, -sum, *v. a.*, to turn towards.
obvĭus, -a, -um, *adj. with dat.*, exposed to.
occŭlo, -ĕre, -ŭi, -ltum, *v. a.*, to conceal.
occultus, -a, -um, *part. of* **occulo,** *as adj.*, hidden.
occŭpo, -āre, -āvi, -ātum, *v. a.*, to seize first, to take hold of.
occurro, -ĕre, -curri, *and* **-cŭcurri, -cursum,** *v. n.*, to meet, to run to meet.
ŏcŭlus, -i, *m.*, the eye.
ōdi, -isse, *v. defective a.*, to hate.
ŏdor, -ōris, *m.*, an odour.
Oenōtrus, -a, -um, *adj.*, Oenotrian, Italian.
Ōlĕăros, -i, *f.*, an island, one of the Cyclades.
ŏlĕum, -i, *n.*, oil.
ōlim, *adv.*, formerly.
ōmen, -ĭnis, *n*, omen, token.
omnĭpŏtens, -tis, *adj.*, all powerful.
omnis, -e, *adj.*, all, every.
ŏnĕro, -āre, -āvi, -ātum, *v. a.*, to load.
ŏpācus, -a, -um, *adj.*, shady, wooded.
ŏpĕror, -āri, -ātus sum, *v. dep. n.*, to be busy with.
ŏpīmus, -a, -um, *adj.*, rich, sumptuous, in good condition.
(ops), ŏpis, *f. defective*, power, wealth.
optĭmus, -a, -um, *adj.*, best.
opto, -āre, -āvi, -ātum, *v. a.*, to choose, to wish for.
ŏpus, -ĕris, *n.*, work.
ōra, -ae, *f.*, shore.
ōrācŭlŭm, *or* **ōrāclum, -i,** *n.*, an oracle.
orbis, -is, *m.*, a circle.
ordo, -ĭnis, *m.*, order, right order.
Ŏrestēs, -is, *m.*, son of Agamemnon and Clytemnaestra.
Ōrīon, -ŏnis, *m.*, Orion.
ŏrĭor, -īri, -ortus sum, *v. dep. n.*, to spring, arise.
Ortȳgĭa, -ae, *f.*, 'Quail island,' another name for Delos; (2) the original site of Syracuse.
ōs, ōris, *n.*, face, features, mouth.
ŏs, ossis, *n.*, a bone.
ostento, -āre, -āvi, -ātum, *v. a.*, to show.
ostĭum, -ii, *n.*, mouth, gateway.
ŏvis, -is, *f.*, a sheep.
ŏvo, -āre, -āvi, -ātum, *v. n.*, to rejoice.

Păchȳnus, -i, *m. and f.*, Pachynus, the modern Cape Passaro.
pălaestra, -ae, *f.*, a wrestling.
Pălĭnūrus, -i, *m.*, the pilot of Aeneas.
Pallăs, -ădis, *f.*, Pallas, Minerva.
pallĭdus, -a, -um, *adj.*, pale.
palma, -ae, *f.*, the palm of the hand.
palmōsus, -a, -um, *adj.*, abounding in palms.
pando, -ĕre, -di, pansum, *or* **passum,** *v. a.*, to make known, to spread out.
Pantăgias, -ae, *m.*, river in Sicily, the modern Porcari.
Parca, -ae, *f.*, a fate.
parco, -ĕre, pĕperci, *sometimes* **parsi, parcĭtum,** *or* **parsum,** *v. n with dat.*, to spare.

părens, -ntis, *m., or f.*, a parent.
părĕo, -ēre, -ŭi, -ĭtum, *v. n. with dat.*, to obey, to appear.
părĭo, -ĕre, pĕpĕri, partum, *v.a.*, to procure, to bring forth.
părĭter, *adv.*, together, equally.
păro, -āre, -āvi, -ātum, *v. a.*, to make or get ready, provide, to prepare.
Părŏs, -i, *f.*, an island, one of the Cyclades.
pars, -tis, *f.*, share, portion.
parvus, -a, -um, *adj.*, small, little.
pasco, -ĕre, pāvi, pastum, *v. a.*, to feed.
passim, *adv.*, scattered about, here and there.
pastor, -ōris, *m.*, a shepherd.
păter, -tris, *m.*, father.
pătĕra, -ae, *f.*, a flat dish, saucer.
păternus, -a, -um, *adj.*, paternal.
pătesco, -ĕre, pătui, *no sup., v. incept. n.*, to become open.
pătĭor, păti, passus sum, *v. dep. a.*, to suffer, to allow.
pătrĭa, -ae, *f.*, native land,
pătrĭus, -a, -um, *adj.*, paternal, native.
paucus, -a, -um, *adj.*, a few.
paulum, *adv.*, a little.
pauper, -ĕris, *adj.*, poor.
păvor, -ōris, *m.*, fear.
pax, pācis, *f.*, peace, favour.
pectus, -ŏris, *n.*, the breast, heart.
pĕcus, -ŏris, *n.*, cattle, a flock.
pĕcus, -ŭdis, *f.*, a sheep.
pĕlăgus, -i, *n.*, the sea.
pello, -ĕre, pĕpŭli, pulsum, *v. a.*, to drive away, to beat.
Pĕlōrus, -i, *m.*, Cape Faro.
Pĕnātes, -ium, *m.*, household gods.
pĕnĭtus, *adv.*, thoroughly.
penna, -ae, *f.*, wing.
per, *prep. with acc.*, through, over.
pĕrăgo, -ĕre, -ēgi, -actum, *v. a.*, to go through with.
pĕrĕo, -īre, -ĭi, -ĭtum, *v. n.*, to perish (*used as pass. of* perdo).
perfĕro, -ferre, -tŭli, -lātum, *v. a.*, to bear, endure.
perfĭcĭo, -ĕre, -fēci, -fectum, *v. a.*, to accomplish, perform.
perfundo, -ĕre, -fūdi, -fūsum, *v. a.*, to pour over, to moisten.
Pergăma, -ōrum, *n. plur.*, the citadel of Troy.
Pergămĕus, -a, -um, *adj.*, Trojan.
pĕrīcŭlum, *or* **periclum, -i,** *n.*, a danger.
permētĭor, -īri, -mensus sum, *v. dep. a.*, to traverse.
pes, pĕdis, *m.*, a foot.
pestis, -is, *f.*, plague.
Pĕtēlĭa, -ae, *f.*, a small town in Italy, the modern Strongoli.
pĕto, -ĕre, -īvi, *or* **-ĭi, -ītum,** *v. a.*, to seek.
Phaeāces, -um, *m.*, the ancient inhabitants of Corcyra.
Phĭloctētēs, -ae, *m.*, Philoctetes.
Phīnēĭus, -a, -um, *adj.*, belonging to Phineus, the King of Salmydessus.
Phoebēus, -a, -um, *adj.*, pertaining to Phoebus.
Phoebus, -i, *m.*, Phoebus, Apollo.
Phrȳgĭus, -a, -um, *adj.*, Phrygian.
pĭcĕus, -a, -um, *adj.*, pitch black.
pictūrātus, -a, -um, *adj.*, figured, embroidered.
pĭĕtas, -ātis, *f.*, love, filial love, gratitude.
pignus, -ŏris, *n.*, a pledge.
pīnus, -ūs, *or* -i, *f.*, pine tree.
pistrix, -īcis, *f.*, a sea monster.
pĭus, -a, -um, *adj.*, pious, kind.

plăcĭdus, -a, -um, *adj.*, quiet, peaceful.
plāco, -āre, -āvi, -ātum, *v. a.*, to appease, to propitiate.
Plēmūrĭum, -ii, *n.*, a promontory in Sicily, near Syracuse.
plēnus, -a, -um, *adj.*, full.
plūma, -ae, *f.*, a feather.
plŭvĭus, -a, -um, *adj.*, rainy.
pōcŭlum, -i, *n.*, a cup.
pollŭo, -ĕre, -ŭi, -ūtum, *v. a.*, to defile, dishonour, to taint.
pŏlus, -i, *m.*, the Polar star, the heavens.
Pŏlўdōrus, -i, *m.*, a son of Priam and Hecuba, killed by Polymnestor.
Pŏlўphēmus, -i, *m.*, a Cyclops.
pondŭs, -ĕris, *n.*, weight.
pōno, -ĕre, pŏsŭi, pŏsĭtum, *v. a.*, to place.
pontus, -i, *m.*, the sea.
pŏpŭlus, -i, *m.*, people, a people.
porta, -ae, *f.*, a gate.
portendo, -ĕre, -di, -tum, *v. a.*, to foretell.
portĭcus, -ūs, *f.*, portico, gallery.
porto, -āre, -āvi, -ātum, *v. a.*, to carry.
portus, -ūs, *m.*, a harbour (*dat.* portu, l. 292).
posco, -ĕre, pŏposci, *no sup.*, to ask.
possum, posse, pŏtŭi, *v. irreg. n.*, to be able.
postĕrus, -a, -um, *adj.*, next.
postis, -is, *f.*, doorpost, door (*in plur.*).
postquam, *conj.*, after that, as soon as, when, because, since.
postrēmus, -a, -um, *adj. superl. of* **posterus,** hindmost.
pŏtens, -tis, *adj.*, strong, powerful.
pŏtestas, -atis, *f.*, power.
pŏtĭor, -īri, -ītus sum, *v. dep. with abl.*, to take possession of.
pŏtis, -e, *adj.*, able, possible.
pŏtĭus, *comp. adv.*, rather.
praecelsus, -a, -um, *adj.*, lofty.
praeceps, -cĭpĭtis, *adj.*, headlong.
praeceptum, -i, *n.*, advice.
praeda, -ae, *f.*, booty, spoil, prey.
praedīco, -ĕre, -xi, -ctum, *v. a.*, to foretell.
praepes, -ĕtis, *adj*, flying swiftly by, auspicious.
praepinguis, -e, *adj.*, very rich.
praesens, -tis, *adj.*, in person, immediate.
praesĭdĕo, -ēre, -sēdi, -sessum, *v. n.*, rule over, guard.
praesto, -āre, -stĭti, -stĭtum, *and* **-stātum,** *v. a. and n.*, to excel, show forth; **praestat,** it is better.
praetendo, -ere, -di, -tum, *v. a.*, to stretch forth.
praetĕrēā, *adv.*, besides.
praeterlābor, -i, -lapsus sum, *v. dep. a.*, to glide past.
praetervĕhor, -i, -vectus sum, *v. dep. a.*, to be carried past, to sail past.
(**prex, prĕcis**), *defective noun f. nom. and gen. sing.*, *most common in plural*, a prayer.
prĕcor, -āri, -ātus sum, *v. dep. a.*, to pray.
prĕhendo, *or* **prendo, -ĕre, -di, -sum,** *v. a.*, to seize.
prĕmo, -ĕre, pressi, pressum, *v. a.*, to overwhelm.
prensus, *see* **prehendo.**
presso, -āre, -āvi, -ātum, *v. intens. a.*, to press.
Prĭămēĭus, -a, -um, *adj.*, of or belonging to Priam.
Prĭămĭdes, -ae, *m.*, son of Priam.

Prĭămus, -i, *m.*, Priam, son of Laomedon, King of Troy.
prīmum, *adv.*, at first, first.
prīmus, -a, -um, *sup. adj.*, first, the first.
princeps, -ĭpis, *adj.*, chief, head.
princĭpĭum, -ii, *n.*, beginning, commencement.
prĭor, -us, *comp. adj.*, first, former.
prō, *prep. with abl.*, for.
prŏăvus, -i, *m.*, a forefather.
prōcēdo, -ĕre, -cessi, -cessum, *v. n.*, to go on, to pass.
(prŏcer), -ĕris, *m.*, **prŏcĕres,** *plur.*, nobles.
prŏcul, *adv.*, far, at a distance.
prōdĭgĭum, -ii, *n.*, a portent.
proelĭum, -ii, *n.*, combat.
prŏfĭciscor, -i, profectus -sum, *v. dep. n.*, to set out.
progrĕdĭor, -i, -gressus sum, *v. dep. n.*, to advance.
prŏhibĕo, -ēre, -ŭi, -ĭtum, *v. a.*, to avert, to prevent.
proicio, -ĕre, -iēci, -iectum, *v. a.*, to throw forth (*iăcio*).
proles, -is, *f.*, offspring, pedigree, race.
prōlŭvĭes, -ēi, *f.*, overflow, discharge.
prōnus, -a, -um, *adj.*, leaning forward.
prŏpĕ, *adv. and prep. with acc.*, near.
prŏpinquus, -a, -um, *adj.*, near.
prŏpĭor, -us, *comp. adj.*, nearer.
prŏprĭus, -a, -um, *adj.*, one's own, belonging to one, permanent.
prōra, -ae, *f.*, the prow.
prōrumpo, -ĕre, -rūpi, -ruptum, *v. a.*, to pour forth.
prōsĕquor, -i, -sĕcūtus sum, *v. dep. a.*, to accompany.
prospĕrus, -a, -um, *adj.*, prosperous.
prōspĭcĭo, -ĕre, -spexi, -spectum, *v. a.*, to see, to destroy.
prōtĭnus, *adv.*, forthwith, immediately, continuously (l. 416).
prōvĕho, -ĕre, -vexi, -vectum, *v. a.*, to carry along; *mid.*, to advance, proceed.
proxĭmus, next, close at hand (*superl. of* prope).
prūdentĭa, -ae, *f.*, foresight.
pūbes, -is, *f.*, waist.
pūbēsco, -ĕre, -ŭi, *no sup. v., incept. n.*, to grow up.
pŭer, -ĕri, *m*, a boy.
pulcher, -chra, -chrum, *adj.*, beautiful.
pulso, -āre, -āvi, -ātum, *v. a.*, to lash (*pello*).
puppis, -is, *f.*, the stern of a ship, ship.
purpŭrĕus, -a, -um, *adj.*, purple.
Pyrrhin, *for* **Pyrrhi-ne** (l. 319 *gen. of* **Pyrrhus,** *with* **-ne** *interrog. enclitic*).
Pyrrhus, -i, *m.*, King of Epirus, son of Achilles, called also Neoptolemus.

quā, *adv.*, where.
quădrŭpes, -ĕdis, *m. and f.*, a quadruped, a horse.
quaero, -ĕre, -sīvi, -sītum, *v. a.*, to seek, to ask.
quaeso, -ĕre, -īvi, *or* **-ii,** *no sup. v. a.*, to ask.
quālis, -e, *adj.*, *correl. of* **talis,** 'such,' as.
quam, *adv.*, than.
quamvis, *conj.*, although.
quandō, *adv. and conj.*, since, when.
quantus, -a, -um, *adj.*, *correl. of* **tantus,** 'so great,' as.
quartus, -a, -um, *ordinal num. adj.*, fourth.

quătĭo, -ĕre, *no perf.* **quassum,** *v. a.*, to shake.
quattŭor, *num. adj. indecl.*, four.
-quĕ, *enclitic conj.*, and.
quercus, -ūs, *f.*, an oak.
quī, quae, quod, *relative pron.*, who, which.
quī, quae, quod, *interrog. adj. pron.*, who? which? what?
quīcunque,quaecunque, quodcunque, *relative pron.*, whoever.
quid, *interrog. adv.*, why?
quĭdem, *adv.*, indeed.
quĭes, -ētis, *f.*, rest.
quĭesco, -ĕre, -ēvi, -ētum, *v. incept. n.*, to rest.
quīn, *conj.*, but that.
quis, quae, quid, *interrog. pron.*, who? what? **quid** = why?
quis, quă, quid, *indef. pron.*, any one (*usually after* si, ne).
quisquam, quaequam, quicquam, *indef. pron.*, any one.
quisque, quaeque, quodque, *or subst.* **quicque** *or* **quidque,** *indef. pron.*, each.
quisquis, quicquid, *indef. rel. pron.*, whoever.
quō, *adv.*, whither.
quō, *for* **ut eo,** *after comparatives.*
quōcunque, *adv.*, whithersoever, anywhither.
quondam, *adv.*, formerly.
quŏque, *conj.*, also.
quot, *num. adj. indecl., correl. of* **tot,** 'so many.'
quŏtĭes, *adv.*, as often as.

rādix, -īcis, *f.*, a root.
rādo, -ĕre, -si, -sum, *v. a.*, to graze, to touch in passing.
rāmus, -i, *m.*, branch.
rāresco, -ĕre, *no perf. or sup. v. incept. n.*, to grow thin, to grow wide, to open.
rārus, -a, -um, *adj.*, the opposite of 'dense,' rare, broken by intervals, scattered.
rătis, -is, *f.*, a vessel.
rĕcēdo, -ĕre, -cessi, -cessum, *v. n.*, to draw back, retire.
rĕcĭpĭo, -ĕre, -cēpi, -ceptum, *v. a.*, to take back, to receive.
rĕclūdo, -ĕre, -si, -sum, *v. a.*, to open.
rĕcordor, -āri, -ātus sum, *v. dep. a.*, to remember.
rĕcŭbo, -āre, -āvi, -ātum, *v. n.*, to lie.
reddo, -ĕre, -dĭdi, -dĭtum, *v. a.*, to give back.
rĕdĭmĭo, -īre, -ii, -ītum, *v. a.*, to bind round, encircle.
rĕdux, -ŭcis, *adj.*, led or brought back.
rĕfĕro, -ferre, rettŭli, rĕlātum, *v. a.*, to repeat, relate.
rĕfŭgĭo, -ĕre, -fūgi, -fŭgĭtum, *v. n.*, to recede, to form the back-ground.
regno, -āre, -āvi, -ātum, *v. n.*, to rule.
regnum, -i, *n.*, a kingdom.
rĕgo, -ĕre, rexi, rectum, *v. a.*, to rule.
rĕlĕgo, -ĕre, -lēgi, -lectum, *v. a.*, to travel over again.
rēlĭgĭo, -ōnis, *f.*, divine utterance, rite.
rĕlinquo, -ĕre, -līqui, -lictum, *v. a.*, to leave.
rēlĭquĭae, -arum, *f.*, the leavings, remains.
rĕmētĭor, -īri, -mensus sum, *v. dep. a.*, to travel over again.
rēmĭgĭum, -ii, *n.*, a rowing, crew of oarsmen.
rēmus, -i, *m.*, an oar.
rĕnarro, -āre, -āvi, -ātum, *v. a.*, to relate.

rĕor, rēri, rătus sum, *v. dep. n.*, to think.
rĕpentĕ, *adv.*, suddenly.
rĕpĕto, -ĕre, -pĕtīvi, *or* **-pĕtĭi, -pĕtītum,** *v. a.*, to take back, to repeat, remember.
rĕpōno, -ĕre, -pŏsui, -pŏsĭtum, *v. a.*, to replace; hence, **repostus** (**rĕpŏsĭtus**), put away for further use, hidden.
rĕquĭes, -ētis, *f.*, rest.
rĕquīro, -ĕre, -quīsīvi, -quīsītum, *v. a.*, to seek.
rēs, rĕi, *f.*, thing; **res,** *plur.*, fortunes, power.
rĕsolvo, -ĕre, -vi, -sŏlūtum, *v. a.*, to unbind, to loosen.
rĕsŏno, -āre, -āvi, *no sup.*, *v. n. and a.*, to resound, to re-echo.
respĭcĭo, -ĕre, -spexi, -spectum, *v. a. and n.*, to look back.
rĕsŭpīnus, -a, -um, *adj.*, bent back, lying on one's back.
rĕtro, *adv.*, behind, backwards.
rĕtrorsus, *adv.*, back.
rĕvertor, -i, -versus sum, *v. dep. n.*, to return.
rĕvīncĭo, -īre, -nxi, -nctum, *v. a.*, to bind fast, to fasten.
rĕvīso, -ere, -si, -sum, *v. a.*, to look back on a thing, to come back, revisit.
rĕvŏco, -āre, -āvi, -ātum, *v. a.*, to call back.
rex, rēgis, *m.*, king.
Rhoetēus, -a, -um, *adj.*, Rhoetean (Trojan) (l. 108).
rītĕ, *adv.*, at the right time, fortunately, rightly.
rīvus, -i, *m.*, stream.
rōro, -āre, -āvi, -ātum, *v. n.*, to drip like dew.
rŭbesco, -ĕre, rŭbŭi, *no sup.*, *v. incept. n.*, to grow ruddy.
rŭdens, -tis, *m.*, a rope.
rŭdo, -ĕre, -īvi, *or* **-ii, -ītum,** *v. n.*, to roar.
rŭīna, -ae, *f.*, downfall, convulsion, eruption.
rumpo, -ĕre, rūpi, ruptum, *v. a.*, to break, to utter, give vent to.
rŭo, -ĕre, rŭi, *fut. part.* **rŭĭturus,** *v. n.*, to rush forth, to set (of the sun).
rūpes, -is, *f.*, a rock.
rursus, *or* **rursum,** *adv.*, again.

săcer, -cra, -crum, *adj.*, holy, sacred, accursed (l. 57); *in neuter*, a sacrifice.
săcerdos, -ōtis, *m. and f.*, a priest or priestess.
săcro, -āre, -āvi, -ātum, *v. a.*, to consecrate.
saepĕ, *adv.*, often.
saevus, -a, -um, *adj.*, cruel, fierce.
săl, sălis, *m.*, salt, the briny sea.
Sallentīnus, -a, -um, *adj.*, Salentine, Calabrian.
salsus, -a, -um, *adj.*, briny.
sălūto, -āre, -āvi, -ātum, *v. a.*, to hail.
Sămē, -es, *f.*, an earlier name for Cephallenia, now Cephalonia, an island in the Ionian Sea.
sanctus, -a, -um, *adj.*, sacred.
sanguis, -ĭnis, *m.*, blood.
sănĭēs, -ēi, *f.*, gore.
săt, *adv.*, enough.
săta, -orum, *n. plur.*, crops (*participle of* sero).
sătis, *indecl. adj. or adv.*, enough.
Sāturnĭus, -a, -um, *adj.*, belonging to Saturn.
saxum, -i, *n.*, a rock, stone.
Scaeus, -a, -um, *adj.*, **Scaea porta,** the Scaean (western) gate of Troy.
scĕlĕrātus, -a, -um, *adj.*, wicked.

scĕlĕro, -āre, -āvi, -ātum, *v. a.*, to defile.
scĕlus, -ĕris, *n.*, crime.
sceptrum, -i, *n.*, a sceptre.
scĭō, -īre, scīvi, scītum, *v. a.*, to know.
scŏpŭlus, -i, *m.*, a rock.
scūtum, -i, a shield.
Scȳlăcēum, -i, *n.*, a town on coast of Bruttium, now Squillace.
Scylla, -ae, *f.*, Scylla.
sē, sŭī, *reflex. pron.*, himself, herself, itself.
sēcessus, -ūs, *m.*, a retreat.
sēclūdo, -ĕre, -si, -sum, *v. a.*, to shut off.
sĕco, -āre, -ŭi, sectum, *v. a.*, to cut.
sēcrētus, -a, -um, *adj.*, separated, solitary.
sĕcundo, -āre, *v. a.*, to make propitious.
sĕcundus, -a, -um, *adj.*, favourable, *lit.* following (of a wind).
sĕcus, *adv.*, otherwise.
sĕd, *conj.*, but.
sēdēs, -is, *f.*, seat; *plur.*, abodes, dwellings.
sĕgĕs, -ĕtis, *f.*, crop, corn.
segnis, -e, *adj.*, lazy.
Sĕlīnus, -untis, *f.*, a town on the coast of Sicily, now Selinunto.
sĕmĕl, *adv.*, once.
sēmēsus, -a, -um, *adj.*, half eaten.
sempĕr, *adv.*, always.
sēmustus, -a, -um, *adj.*, half burned.
sententia, -ae, *f.*, opinion.
sentĭo, -īre, sensi, sensum, *v. a.*, to feel, to perceive by the senses.
sĕpĕlĭo, -īre, -īvi, *or* **-ii, sĕpultum,** *v. a.*, to bury.
sĕpulchrum, -i, *n.*, a tomb, grave.
sĕquor, -i, secutus sum, *v. a.*, to follow.
sērēnus, -a, -um, *adj.*, cloudless, bright.
servĭtĭum, -ii, *n.*, slavery.
servo, -āre, -āvi, -ātum, *v. a.*, to keep, preserve, to save.
sēsē, themselves.
seu = **sive.**
sī, *conj.*, if.
Sĭbylla, -ae, *f.*, the Sibyl.
sīc, *adv.*, thus, so.
Sīcănĭus, -a, -um, *adj.*, Sicilian.
siccus, -a, -um, *adj.*, dry.
Sĭcŭlus, -a, -um, *adj.*, Sicilian.
sīdĕrĕus, -a, -um, *adj.*, radiant.
sīdus, -ĕris, *n.*, a star.
signo, -āre, -āvi, -ātum, *v. a.*, to mark.
signum, -i, *n.*, sign, mark, token, signal.
sĭlentĭum, -ii, *n.*, stillness, silence.
sĭlĕo, -ēre, -ŭi, *no sup.*, *v. n.*, to be silent.
silva, -ae, *f.*, wood, foliage.
Sĭmŏīs, -entis, *m.*, a river in the Troad.
sĭmul, *adv.*, together.
sĭmŭlo, -āre, -āvi, -ātum, *v. a.*, to feign, to counterfeit.
sĭnĕ, *prep. with abl.*, without.
singŭlī, -ae, -a, *distributive num. adj.*, separate, single, individual.
sĭnŭs, -ūs, *m.*, belly (of a sail), fold, harbour.
Sīrĭus, -ii, *m.*, the dog-star.
sisto, -ĕre, -stĭti, -stătum, *v. a.*, to settle, to place, to land.
sĭtus, -ūs, *m.*, position, arrangement.
sīvĕ, seu, *conj.*, whether . . . or.
sŏcĭus, -ii, *m.*, comrade, friend.
sŏcĭus, -a, -um, *adj.*, allied, friendly.
sōl, sōlis, *m.*, the sun.

sŏlāmĕn, -ĭnis, *n.*, solace.
sollemnis, -e, *adj.*, annual.
sollĭcĭtus, -a, -um, *adj.*, agitated, anxious.
sŏlum, -i, *n.*, ground.
sōlus, -a, -um, *adj.*, only, alone.
solvo, -ĕre, -vi, sŏlūtum, *v. a.*, to loose.
somnus, -i, *m.*, sleep.
sŏnĭtus, -ūs, *m.*, a sound.
sŏno, -āre, -ŭi, -ĭtum, *v. n.*, to sound.
sŏpor, -ōris, *m.*, sleep.
sorbĕo, -ēre, -ŭi, *no sup.*, *v a.*, to suck in.
sortĭor, -īri, -ītus sum, *v. dep. a.*, to cast lots, to receive by lot.
sortītus, -ūs, *m.*, a casting of lots.
spargo, -ĕre, -si, -sum, *v. a.*, to scatter, to hurl.
spĕcŭla, -ae, *f.*, watch tower.
spēlunca, -ae, *f.*, cave.
spēs, -ĕi, *f.*, hope.
spīna, -ae, *f.*, thorn.
spīrābĭlis, -e, *adj.*, breathable, that serves to sustain life, vital.
spīro, -āre, -āvi, -ātum, *v. n.*, to breathe.
spūma, -ae, *f.*, foam.
spūmo, -āre, -āvi, -ātum, *v. n.*, to foam.
stagno, -āre, -āvi, -ātum, *v. n.*, to be flooded with water.
stella, -ae, *f.*, star.
stĕrĭlis, -e, *adj.*, barren.
sterno, -ĕre, strāvi, strātum, *v. a.*, to stretch out, to prostrate.
stīpĕs, -ĭtis, *m.*, stem.
stīpo, -āre, -āvi, -ātum, *v. a.*, to fill full with, to crowd, to pile.
stirps, -pis, *f.*, a stock, stem, offspring.
sto, stāre, stĕti, stătum, *v. n.*, to stand.
strātum, -i, *n.*, cover, couch-cover.
Strŏphădes, -um, *f. plur.*, a group of islands lying off the coast of Messenia.
strŭo, -ĕre, struxi, structum, *v. a.*, to build.
Stȳgĭus, -a, -um, *adj*, Stygian, belonging to the river Styx, a river in the Infernal regions.
suadĕo, -ēre, suāsi, suāsum, *v. a.*, to advise.
sŭb, *prep. with acc. or abl*, under, beneath.
subdūco, -ĕre, -xi, -ctum, *v. a.*, to draw or pull up, to haul up.
sŭbĕo, -īre, -ĭi, -ĭtum, *v n.*, to enter, to go under.
sŭbĭgo, -ĕre, -ēgi, -actum, *v. a.*, to force, to compel.
sŭbĭtō, *adv*, suddenly.
sŭbĭtus, -a, -um, *adj.*, sudden.
sūbĭcĭo, -ĕre, -iēcī, -iectum, *v. a.*, to reply (*iăcio*).
submissus, -a, -um, *part. of* **submitto** *as adj.*, stooping low.
submitto, -ĕre, -mīsi, -missum, *v. a.*, lower, reduce, moderate.
subnixus, -a, -um, *with dat.*, supported by (subnitor).
subtegmen, -ĭnis, *n.*, woof.
subtĕr, *adv. and prep. with acc.*, beneath.
subtexo, -ĕre, -ŭi, -xtum, *v a.*, to cover from underneath.
succēdo, -ĕre, -cessi, -cessum, *v. n. with dat.*, to enter, to approach, to go under.
sūdor, -ōris, *m.*, sweat.
suesco, -ĕre, suēvi, suētum, *v. a. and n.*, to be accustomed.
sum, esse, fŭi, *v. n.*, to be, exist.
summus, -a, -um, *sup. adj.*, highest, the top of.
sŭpĕr, *adv. and prep. with acc. and abl.*, above.

sŭperbus, -a, -um, *adj.*, proud, lofty.
sŭpĕro, -āre, -āvi, -ātum, *v. a. and n.*, to live, survive, to overcome.
sŭpĕrus, -a, -um, *adj.*, what is above, upper, higher; **superi,** the gods.
sŭpīnus, -a, -um, *adj.*, thrown backwards, with palms turned upwards.
supplĕo, -ēre, -ēvi, -ētum, *v. a.*, to fill up.
supplex, -ĭcis, *adj.*, suppliant, beseeching.
sŭprā, *prep. with acc. and adv.*, over, upon.
sŭprēmum, *adv.*, for the last time.
sŭprēmus, -a, -um, *adj.*, last.
surgo, -ĕre, surrexi, surrectum, *v. n.*, to rise.
sus, sŭis, *m. and f.*, a hog, sow.
suspectus, *particip. of* **suspicio,** mistrusted.
suspendo, -ĕre, -di, -sum, *v. a.*, to hang up.
suspensus, -a, -um, *part. of* **suspendo,** *as adj.*, raised, elevated, awestruck, hesitating.
suspĭcĭo, -ĕre, -spexi, -spectum, *v. a.*, to look up to a thing, to look askance at.
sŭus, -a, -um, *possess. adj.*, his, her, its own.

tābĭdus, -a, -um, *adj.*, wasting away.
tābum, -i, *n.*, gore.
tăcĭtus, -a, -um, *adj.*, silent.
taeter, -tra, -trum, *adj.*, noisome, offensive.
tālis, -e, *adj.*, such.
tămen, *adv.*, yet, however.
tandem, *adv.*, at length.
tango, -ĕre, tĕtĭgi, tactum, *v. a.*, to touch.
tantum, *adv.*, so much, only.
tantus, -a, -um, *adj.*, so great, so much.
Tărentum, -i, *n.*, a town in the south of Italy.
taurus, -i, *m.*, bull.
tectum, -i, *n.*, a roof.
tēcum *i. e.*, **cum te,** with you.
tegmen, -ĭnis, *n.*, a covering.
tĕgo, -ĕre, texi, tectum, *v. a.*, to cover.
tĕgŭmen, -ĭnis, *n.*, covering.
tellūs, -ūris, *f.*, land, a country.
tēlum, -i, *n.*, spear, missile.
tempestas, -ātis, *f.*, tempest.
templum, -i, *n.*, a temple.
tempto, -āre, -āvi, -ātum, *v. a.*, to probe, to seek, to try, to explore.
tempŭs, -ŏris, *n.*, time; **tempora,** the temples.
tendo, -ĕre, tĕtendi, tensum, *and* **tentum,** *v. a.*, to stretch.
tĕnēbrae, -ārum, *f. plur.*, shades, darkness.
tĕnĕo, -ēre, -ŭi, -tum, *v. a.*, to hold, occupy, to keep.
tĕner, -ĕra, -ĕrum, *adj.*, tender.
tĕnŭis, -e, *adj.*, thin, light.
tĕnŭs, *prep. with abl.*, as far as (after its noun).
tĕpĭdus, -a, -um, *adj.*, warm.
tĕr, *num. adv.*, three times
tĕrĕbro, -āre, -āvi, -ātum, *v. a.*, to bore through.
tergum, -i, *n.*, back.
terra, -ae, *f.*, land, earth.
tertĭus, -a, -um, *ordinal adj.*, third.
testŏr, -āri, -ātus sum, *v. dep. a.*, to call to witness, to adjure (=obtestor, l. 599).
Teucer, *or* **Teucrus, -cri,** *m.*, son of Scamander of Crete, son-in-law of Dardanus and King of Troy.
textĭlis, -e, *adj.*, woven.
Thapsus, -i, *f.*, a city in Sicily, now Magnisi.

Thrax, Thrācis, *m.*, Thracian.
Thrēĭcius, -a, -um, *adj.*, Thracian.
Thȳbris, -is, *or* **-ĭdis,** *acc.* **-im,** *m.*, Tiber.
Thymbraeus, -a, -um, *adj.*, the Thymbraean, epithet of Apollo.
tinguo, -ĕre, tinxi, tinctum, *v. a.*, to dye.
tollo, -ĕre, sustŭli, sublātum, *v. a.*, to raise aloft.
tondeo, -ēre, tŏtondi, tonsum, *v. a.*, to shear, to browse.
tŏno, -āre, -ŭi, -ĭtum, *v. n.*, to thunder.
torquĕo, -ēre, torsi, tortum, *v. a.*, to turn, to toss about.
tŏrus, -i, *m.*, a couch.
torvus, -a, -um, *adj.*, fierce, grim.
tŏt, *num. adj. indecl.*, so many.
tŏtĭdem, *num. adj indecl.*, just as many.
tōtus, -a, -um, *adj.*, the whole.
trabs, -is, *f.*, a beam, ship.
tractus, -ūs, *m.*, expanse, plain.
trăho, -ĕre, traxi, tractum, *v. a.*, to drag, draw.
trans, *prep. with acc.*, across, beyond.
transmitto, -ĕre, -mīsi, -missum, *v. a.*, to hand over, to sail across (a fleet).
transtrum, -i, *n.*, a bench in a boat.
trĕmesco, -ĕre, *no perf. or sup.*, *v. incept. n.*, to tremble.
trĕmo, -ĕre, -ŭi, *no sup.*, *v. n.*, to tremble.
trĕpĭdus, -a, -um, *adj.*, panic-stricken.
trēs, trĭa, *num. adj.*, three.
trĭgintā, *num. adj. indecl.*, thirty.
trĭlix, -īcis, *adj.*, with triple leash.
Trīnăcrĭa, -ae, *f.*, Sicily.
Trīnăcrĭus, -a, -um, *adj.*, Trinacrian, Sicilian.
Trĭōnes, -um, *m.*, the constellation of the Wain, the Great Bear, *lit.* 'oxen.'
trĭpūs, -pŏdis, *m.*, a three-footed seat.
tristis, -e, *adj.*, sad, hateful.
Trōiă, -ae, *f.*, Troy, city of Phrygia.
Trōiānus, -a, -um, *adj.*, Trojan.
Trōĭus, -a, -um, *adj.*, Trojan.
Trōiŭgĕna, -ae, *m.*, Trojan.
truncus, -a, -um, *adj.*, truncated, mutilated.
tū, tŭī, *pers. pron.*, thou.
tum, *adv.*, then.
tŭmĭdus, -a, -um, *adj.*, swollen.
tŭmultus, -ūs, *m.*, a disturbance, shout.
tŭmŭlus, -i, *m.*, hill, mound, tomb.
tunc, *adv.*, then.
turba, -ae, *f.*, noise, crowd.
turbo, -āvi, -ātum, -āre, *v. a.*, to disturb, agitate, render void.
turbo, -ĭnis, *m.*, whirlwind, eddy.
turrītus, -a, -um, *adj.*, towered, covered with towers.
tūtus, -a, -um, *adj.*, safe.
tŭus, -a, -um, *possess. adj.*, thy.

ūbĕr, -ĕris, *n.*, an udder, fertility.
ūbĕr, -ĕris, *adj.*, fertile.
ūbĭ, *adv.*, where, when.
ulciscor, -i, ultus sum, *v. dep. a.*, to avenge.
Ŭlixes, -is, *or* **-i,** *m.*, Ulysses.
ullus, -a, -um, *adj.*, any, any one (*in neg.*).
ultrā, *adv. and prep. with acc.*, further.
ultrō, *adv.*, to the farther side, beyond, spontaneously.
umbra, -ae, *f.*, a shadow.
umbro, -āre, -āvi, -ātum, *v. a.*, to shade.

ūmĕo, -ēre, *no perf. or sup.*, to be wet.
ūmĭdus, -a, -um, *adj.*, wet.
ūnā, *adv.*, together.
uncus, -a, -um, *adj.*, hooked, crooked.
unda, -ae, *f.*, a wave, waters.
undĕ, *adv.*, whence.
undĭquĕ, *adv.*, everywhere, on all sides.
undosus, -a, -um, *adj.*, billowy.
ūnus, -a, -um, *adj.*, one.
urbs, -bis, *f.*, a city.
urgĕo, -ēre, ursi, *no sup.*, *v. a.*, to press against, to impel.
ŭt, *adv. and conj.*, in order that, when.
ŭterquĕ, ŭtraque, ŭtrumque, *adj.*, each of two, both.
ŭtĕrus, -i, *m.*, body, belly.
ŭtĭnam, *adv.*, would that.

văco, -āre, -āvi, -ātum, *v. n.*, to be free from.
vādo, -ĕre, *no perf. or sup.*, to go hastily.
vădum, -i, *n.*, a shallow, the water at the bottom of the sea.
vălĕo, -ēre, -ŭi, -ĭtum, *v n.*, to be well, to be able.
vallis, -is, *f.*, a valley.
vărĭus, -a, -um, *adj.*, varying, manifold.
vastus, -a, -um, *adj.*, vast, extensive.
vātes, -is, *m. and f.*, prophet.
-vĕ, *enclitic conj.*, or.
vĕho, -ĕre, -xi, -ctum, *v. a.*, to carry.
vēlātus, -a, -um, bound up, wreathed (*part.* of **velo** as *adj.*)
vello, -ĕre, vulsi, vulsum, *v. a.*, to pluck.
vēlo, -āre, -āvi, -ātum, *v. a.*, to cover.
vēlum, -i, *n.*, sail.
vĕnĕror, -āri, -ātus sum, *v. dep. a.*, to worship.
vĕnĭa, -ae, *f.*, mercy, favour.
vĕnĭo, -īre, vēni, ventum, *v. n.*, to come.
venter, -tris, *m.*, the belly.
ventus, -i, *m.*, the wind.
Vĕnus, -ĕris, *f.*, Venus.
verbĕro, -āre, -āvi, -ātum, *v. a.*, to lash.
verbum, -i, *n.*, a word.
vērō, *adv.*, indeed.
verro, -ĕre, -i, versum, *v. a.*, to sweep.
vertex, -ĭcis, *m.*, the top.
verto, -ĕre, -ti, -sum, *v. a.*, to turn, direct, plough up.
vērum, *adv.*, but
vērum, -i, *n*, what is true, a fact.
vērus, -a, -um, *adj.*, true, real.
vescor, -i, *no perf. or sup.*, *v. dep. with abl.*, to feed on, to enjoy.
vester, -tra, -trum, *possess. adj.*, your.
vestīgĭum, -ii, *n.*, footprint, track, footsteps.
vestis, -is, *f.*, garment.
vĕto, -āre, -ŭi, -ĭtum, *v. a.*, to forbid.
vĕtus, -ĕris, *adj.*, old, ancient.
vĕtustas, -ātis, *f.*, long existence.
vĕtustus, -a, -um, *adj*, ancient, old.
vĭa, -ae, *f.*, way, journey
vīcīnus, -a, -um, *adj.*, neighbouring.
vĭcĭs, *no nom.*, **vĭcem, vĭce,** *plur.* **vĭces,** *f.*, change, vicissitude, duty.
victor, -ōris, *m.*, conqueror.
victrix, -īcis, *f. adj.*, conquering, victorious.
victus, -ūs, *m.*, provisions, sustenance.
vĭdeo, -ēre, vīdi, vīsum, *v. a.*, to see; **visum est,** seemed proper, good or fit.

vīmen, -īnis, *n.*, a twig.
vīnum, -i, *n.*, wine.
vĭr, vĭri, *m.*, a man.
virgĭnĕus, -a, -um, *adj.*, pertaining to a virgin.
vīrgo, -īnis, *f.*, maiden.
virgultum, -i, *n.*, bush.
vĭrĭdis, -e, *adj.*, green.
vĭrīlis, -e, *adj.*, manly.
virtūs, -ūtis, *f.*, valour.
vis, *in sing. only in nom., acc.* **vim,** *and abl.* **vi,** *plur.* **vires,** *&c.*, *f.*, force, violence.
viscus, -ĕris, *n.*, all flesh beneath the skin, generally used in plur.
visum, -i, *n.*, what is seen.
vīsus, -ūs, *m.*, vision, portent, the organ of sight.
vīta, -ae, *f.*, life.
vīto, -āre, -āvi, -ātum, *v. a.*, to avoid.
vitta, -ae, *f.*, a fillet.
vīvo, -ĕre, vixi, victum, *v. n.*, to live.
vīvus, -a, -um, *adj.*, living, natural.
vix, *adv.*, scarcely.
vŏco, -āre, -āvi, -ātum, *v. a.*, to call.
vŏlĭto, -āre, -āvi, -ātum, *v. n.*, to flit about.
vŏlo, -āre, -āvi, -ātum, *v. n.*, to fly.
vŏlo, vellĕ, -ŭi, *no sup.*, *v. a.* and *n.*, to be willing, to wish.
vŏlŭcer, -cris, -cre, *adj.*, birdlike.
vŏlŭcris, -is, *f.*, bird.
vŏluptās, -ātis, *f.*, pleasure.
vŏlūto, -āre, -avi, -ātum, *v. a. and n.* (l. 607), to roll about.
volvo, -ĕre, -vi, vŏlūtum, *v. a.*, to turn, revolve, ponder, to roll.
vōs, *pl. of* **-tu,** you.
vōtum, -i, *n.*, vow, prayer.
vox, vōcis, *f.*, voice, word.
vulgō, *adv.*, commonly.
vulnus, -ĕris, *n.*, a wound.
vultus, -ūs, *m.*, face, countenance.

Xanthus, -i, *m.*, a river of Troy.

Zăcynthos, -i, *f.*, Zacynthos, an island near the coast of Greece.
Zĕphўrus, -i, *m.*, Zephyr, the west wind.

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